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"Women, Sources, and Rhetoric in George Pettie's *A Petite Pallace of Pettie his Pleasure*"

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Résumé

Ce mémoire, *Women, Sources, and Rhetoric in George Pettie's A Petite Pallace of Pettie his Pleasure*, étudie la collection de romans courts de l'anglais moderne intitulée *A Petite Pallace of Pettie his Pleasure* (1576) et l'identifie comme une collection pour les femmes et comme un précurseur du style euphuistique.

Le mémoire est constitué de trois chapitres. Dans le premier chapitre, j'analyse la position des femmes au début de l'Angleterre moderne, alors que *A Petite Pallace* est dédié aux femmes. Le deuxième chapitre traite des éléments structuraux de chaque histoire comprise dans la collection. Je relève également les modifications faites par l'auteur à des histoires d'origine afin de les adapter à ses lecteurs et afin d'attirer davantage d'attention. Le dernier chapitre porte principalement sur les figures de style utilisées par Pettie pour éblouir ses lecteurs et démontrer toute la richesse de la langue anglaise

Mots Clés : George Pettie, femmes, dédicaces, lectorat, romans courts, narrations classiques, euphuisme, rhétorique

Abstract

This thesis, *Women, Sources, and Rhetoric in George Pettie's A Petite Pallace of Pettie his Pleasure*, studies the early modern English collection of novellas *A Petite Pallace of Pettie his Pleasure* (1576) and indentifies it as a collection for women and a forerunner of the euphuistic style.

The thesis consists of three chapters. In the first chapter I consider women's position in early modern England, as *A Petite Pallace* is dedicated to ladies. The second chapter deals with structural elements of each story included in the collection. I also trace modifications made by the author to his source stories in order to adapt them for his readers and to attract more attention. The last chapter focuses on linguistic devices used by Pettie to dazzle his audience and to demonstrate the possibilities of the English language.

Key Words: George Pettie, women, dedications, readership, novellas, classical narratives, euphuism, rhetoric

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Introduction

George Pettie (1548-1589) had a small literary output: his only known original work of art, a collection of tales entitled *A Petite Pallace of Pettie his Pleasure*, appeared in 1576, and his translation of the first three parts of Stefano Guazzo's *La Civil Conversatione* was published in 1581. *A Petite Pallace*, written in English, was very popular in its time; by 1613 it had been published seven times[1]. In sixteenth-century England, collections of tales and romances were designed more for "the amusement of readers than for their instruction"[2]. Moreover, they were associated with female readers and were considered as a feminine genre because "their plots concern matters of love and courtship"[3]. In the context of the linguistic situation in early modern England, where Italian, French, Latin and Greek languages maintained a dominant position, writing in English demonstrated the national self-consciousness of a writer and his desire to popularize the use of a vernacular language. These three factors are at the core root of my analysis of Pettie's collection.

I demonstrate that Pettie's work is an important witness to the composition of romance fiction for women and the development of euphuism. I situate George Pettie within two different traditions: the tradition of writing for women and the tradition of euphuistic style. The main argument of this thesis is that *A Petite Pallace* is actually a tale collection for women. Pettie used all possible methods to attract female readers to his book by dedicating it to gentlewomen, treating the classical sources of the tales inventively, paying attention to romantic and family issues, providing a variety of moral lessons, not blaming women for any

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[1] A.W. Pollard, G. R. Redgrave, *A Short-Title Catalogue of Books Printed in England, Scotland & Ireland And of English Books Printed Abroad. 1475-1640*. Vol. 2. London: The Bibliographical Society, 1976, 233.
[2] Rowland E. P. Ernle, *The Light Reading of our Ancestors: Chapters in the Growth of the English Novel*. London: Hutchinson & Co.; Paternoster Row, 1927, 104.
[3] Helen Hackett, *Women and Romance Fiction in the English Renaissance*. Cambridge: Cambridge UP, 2000, 24.

misfortune that happened in the stories, and using a "refined" language to charm women readers. The last point is very important, as the usage of such language allows us to argue that George Pettie precedes John Lyly in fully exploiting the exquisite and pompous literary style that was termed "euphuistic."

Researchers have not paid much attention to George Pettie's work. Information about his life is provided by Herbert Hartman[4] (the first edition of *A Petite Pallace*, published by Hartman, dates back to 1938 and the second edition was published in 1970) and by Helen Moore, who wrote an article entry for Pettie in the *Oxford Dictionary of National Biography*[5]. D. Bush researched Pettie's collection, but his articles only provide a short analysis of two tales ("Germanicus and Agrippina" and "Amphiaraus and Eriphile"), briefly mention other stories, and offer only a general outline of Pettie's style[6]. Rowland E. P. Ernle also studied *A Petite Pallace*, and emphasized its entertaining character without engaging in sustained analysis[7]. It is worth noting that Pettie's tales have never been the subject of a monograph. In general, though, this collection of tales is mentioned in connection with two major fields of research. The first is that of sixteenth-century literature intended for women, and the readership of Renaissance prose fiction. *A Petite Pallace* is considered to be one of tale collections following the trend of writing for women (this is seen in the works of H. Hackett, 2000; L. H. Newcomb, 2002; D. Alwes, 2000; P. Salzman, 1985; S. Stockton, 1996). However, this piece of literature has not been thoroughly analyzed with the objective of demonstrating how Pettie adapted the classical stories that served as prototypes for his tales,

[4] Herbert Hartman, Introduction. A *Petite Pallace of Pettie his Pleasure*. By George Pettie. Ed. H. Hartman. New York: Barnes & Noble, 1970. ix-xxxiv.
[5] Helen Moore. "Pettie, George (c.1548-1589)". *Oxford Dictionary of National Biography*. Oxford: Oxford UP, 2004. www.oxforddnb.com/view/ article/22061.
[6] Douglas Bush, "Pettie's Petty Pilfering from Poets". *Philological Quarterly*. 5 (1926): 325-329; "The Petite Pallace of Pettie his Pleasure". *The Journal of English and German Philology*, 27.2 (1928): 162-169.
[7] Ernle, 104.

and what moral implications he wanted to impress upon his male and female readers. The second area of study examines John Lyly's fiction (notably *Euphues* [1578]) and the associated euphuistic style. *A Petite Pallace* is recognized as a work of art that used the euphuistic style (according to the research of M. Tilley, 1926; J. Swart, 1941; J. Barish, 1956; A. Ainger, 1905; L. Borinski, 1958; W. Ringler, 1938). However, researchers have neither seriously analyzed all the stories assembled in the book together nor undertaken a careful analysis of the specific stylistic features of *A Petite Pallace* that demonstrate the antecedence of Pettie's work to that of Lyly.

In the first chapter I examine the place of women in early modern England and their depiction in literary culture. Women's position in Renaissance English society was rather complex. On the one hand, women continued to be despised and criticized, an attitude that was supported by many misogynistic writings, including treatises, exempla, fables, comedies, and lays that held women responsible for all vices imaginable. Females were also considered subordinate to men. On the other hand, in opposition to women's denigration was the belief in courtly love. This concept assumed that human love was the centre of the universe; consequently, women were idolized and considered to be more important than men, who, in turn, were ready to do anything to please their beloveds. In addition, women gradually became active readers of Renaissance romances; they could also serve as literary patrons. In England, the tradition of dedicating literary works to women can be traced back to the twelfth century, when the author of *The Voyage of St. Brendan* addressed his book to two queens. The tradition survived throughout the centuries, and in the sixteenth century many writers (such as John Lyly, Barnaby Riche, George Pettie, and Robert Greene) dedicated their works of art to ladies, as doing so was fashionable and commercially profitable (sometimes aristocratic women could

also fulfill the role of patrons). Of course, male readers did not disappear and they continued to actively participate in reading (in early modern England the reading process was considered an active performance rather than a passive solitary pastime), but they ceased to be the principal reading audience. I analyze both perceptions of women in order to show how the idea of courtly love contributed to the rise in the tradition of writing for women (notably tale collections) and women as dedicatees. I also emphasize the importance of this tradition for the development of Renaissance prose fiction and the appearance of *A Petite Pallace* in print.

The second chapter is dedicated to the analysis of *A Petite Pallace* in the context of the tradition of writing for women. The tale collection is distinctly oriented towards a female audience; this is indicated from the very beginning, when Pettie dedicates his work to ladies in the preface. The tales themselves discuss issues that are of traditional interest to female readers: marriage, family relations, love, and friendship; female readers are invited to come to conclusions on their own in the tradition of the "question d'amour" genre. I also analyze the sources of the tales and show how their modification increased their interest for female readers. *A Petite Pallace* consists of twelve tales: eleven of them are based on classical sources and Greek myths; the last one is grounded in a hagiographical text. However, Pettie adapts the content of the classical stories mainly by shifting the emphasis from politics and economics to amorous, marital, and family issues. These transformations make them more appealing to female readers and provide ethical lessons. In addition, the narrator does not see the root of all evil as being exclusively within the feminine sex, as was traditionally assumed. Women are responsible for the tragic outcomes in only four of the tales; in the others, terrible crimes were triggered by men's behaviour. It should be noted, however, that each story finishes with a short moral aimed at women as well as men, a duality that is also analyzed in the chapter. This

chapter also provides an examination of the moral lessons of each tale, which is followed by a short plot summary (which is necessary due to the unfamiliarity of the tales to contemporary readers) and an explanation of the changes created by Pettie as well as the reasons for these changes. I also show how Pettie participates in the narration by expressing his own ideas, and creating a sort of dialogue with his audience. He incorporates into *A Petite Pallace* traditional notions and ideas from early modern England and persuades readers to adhere to these beliefs.

The last chapter considers the literary style and the language of the tale collection. In the Middle Ages, Latin was the conventionally accepted language of the sciences and the Church. In the Renaissance period, national self-consciousness in European countries gradually started to appear and writers began to use their native languages; a lot of works were written in French and Italian. Meanwhile, the English language was thought to be barbaric and rude in comparison with the Romance languages. Some writers in early modern England (such as Philip Sidney) were opposed to this widespread belief and wrote treatises, defending the right of English to exist; others (such as Thomas Eliot and George Puttenham) tried to improve the quality of the language by adding new vocabulary, adopting French and Italian words, and using different figures of speech in order to promote its stylistic properties. In Lord Berners' *Castell of Love* (1530s), which is carefully analyzed by J. Boro, it is possible to trace some stylistic features (such as rhetorical questions and hyperboles) that can be referred to as the style that would later be termed "euphuistic" and that were designed to improve the language (though it is very difficult to say if Lord Berners used them to that purpose). George Pettie was quite certain that the English language could be enriched and become as suitable as French and Italian for prose fiction; he sought to prove this in his tale collection and, to do so, he demonstrated the endless possibilities of the language and its ability to charm the readers

and listeners of *A Petite Pallace*. To execute his plan, he filled the narration with various rhetorical figures (such as various types of alliteration, rhymes, zeugmas, similes, etc). Also, Pettie may have had in mind another purpose, since during the Renaissance period reading was often a public performance. The use of these devices contributed significantly to making the stories more captivating and impressive as well as pleasurable for women, as figures of speech reinforce the narration, make the moral lessons more persuasive, and increase the overall effect that Pettie wanted to create. I analyze the rhetorical figures present in the tale collection in the context of euphuistical style and show what Pettie did and the result that was achieved. Taking into consideration the fact that John Lyly's *Euphues* was published two years after *A Petite Pallace*, I conclude that it is Pettie who precedes Lyly in fully using the "euphuistic" style.

Chapter 1. Attitudes to Women over the Centuries and *A Petite Pallace of Pettie His Pleasure*

George Pettie's *A Petite Pallace of Pettie His Pleasure* (1576) is distinctly oriented towards a female audience. Indeed, this collection of stories is dedicated to women; also, they play a very important role in the narrative development of all twelve stories, being prominently featured in various events. *A Petite Pallace* is not a traditional misogynistic narrative, written by a male author for male readers with the purpose of criticising the feminine sex and demonstrating male superiority. Female characters of the collection of stories are shown in different ways and represent diverse personal characteristics: they can be merciless and ready to do anything to get revenge (such as Procris in *Tereus and Pocris*, who killed her own son and made her husband [the boy's father] eat him as a means of revenge for his rape of her sister); or they can be totally in love and willing to do anything to save their beloved (such as Alcestis in *Admetus and Alcestis*, who sacrificed her life to save her husband). Some of them are loyal until they die (such as Agrippina in *Germanicus and Agrippina*, who did not want to live after her husband's death and therefore died of grief); others are frivolous (such as Eriphile in *Amphiaraus and Eriphile*, who ruined the lives of her admirer and her husband). In the collection of stories, the author does not use stereotyped images of women as creatures possessing an enormous number of sins and vices. Also, the feminine sex is not automatically accused of misconduct and men are shown to be responsible for amorous misadventures and social tensions. This is the principal difference between Pettie's work and a long-standing misogynistic tradition of representing women. This chapter starts by considering the attitudes to women through several centuries in the traditions of misogynistic writings and courtly love. Then it concentrates on the position of women in early

modern England and shows how a dedication to women, used by Pettie in *A Petite Pallace*, as simple as it may seem, is in fact a result of the evolution of views concerning women and their place in society.

J. Holland in his book *Misogyny: the World's Oldest Prejudice* states that "if misogyny has a birthday, it falls sometime in the eighth century BC. If it has a cradle, it lies somewhere in the eastern Mediterranean"[8]. In this way, he shows that the feminine sex has been looked down upon for a long time. If one examines the views of different historic characters, philosophers and writers, one can see, for example, that King Solomon was sure that it was impossible to find a good woman. Aristotle compared women to animals, Plato considered women inferior to men, and Hesiod regarded women as a necessary evil. Juvenal wrote a brilliant (though extremely misogynistic) satire called "Don't Marry," apparently designed to prevent a man from marrying or at least to warn him to be careful. Livy described women as insignificant puppets; "in thirty-three books of *The History of Rome* women are named only five times"[9]. In fact, M. Carroll published an excellent collection of sayings and poems written in Antiquity and illustrating a general misogynistic attitude dominating at that time. Here are some representative examples: "Woman is ignorant of everything, both good and bad; her only accomplishment is eating: cold though the winters be, she is too stupid to draw near the fire" (Simonide of Amorgos); "Two happy days a woman brings a man: the first, when he marries her; the second, when he bears her to the grave" (Hipponax); "The best wife is the one of whom the least is said, either of good or evil" (Thucydides)[10]. As M. Ihrie puts it in a more sophisticated way, a misogynistic ideological tradition "fuses the Old Testament conception of

[8] Jack Holland, *Misogyny: the World's Oldest Prejudice*. London: Constable & Robinson, 2006, 10.
[9] S. E. Smethurst, "Women in Livy's 'History'". *Greece & Rome.* 19.56 (1950). 80-87, 80.
[10] Mitchell Carroll, *Greek Women*. Philadelphia: Rittenhouse, 1908, 96, 103.

women as cause of the Fall with the Aristotelian definition of women as physical matter/uncontrolled appetite […] and the Ovidian tradition of love as a game of conquest"[11]. M. Pryzwansky reminds us, that "women have to comport themselves in such a way that they fit into pre-defined categories"[12]. The borders of these categories were well-established: women were supposed to stay at home, take care of children, and perform household duties.

In the Middle Ages, the misogynistic tradition continued to flourish. The Fathers of the Church were rather harsh in expressing their opinions of women. Tertullian wrote: "You are the devil's gateway, you desecrated that fatal tree, you first betrayed the law of God, you who softened up with your cajoling words the man against whom the devil could not prevail by force"[13]. St. Ambrose reminded everyone that "God took the rib out of Adam's body, not a part of his soul, to make her. She was not made in the image of God, like man"[14]. St. Augustine asked for what purpose woman was created, and answered: "I don't see what sort of help woman was created to provide man with, if one excludes procreation"[15]. If one considers only these three examples from such influential writers, one can see what the attitude to women really was; what is more, it has to be taken into account that although this is a very small sample from the enormous body of church literature, it is a representative demonstration of the negative feelings towards women.

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[11] Maureen Ihrie, "Juan de Flores. *Grisel y Mirabella*". *The Feminist Encyclopaedia of Spanish Literature: A-M*. Eds. J. Pérez and M. Ihrie. Vol. 2. Westport, CT: Greenwood Publishing Group, 2002. 284-86, 285.

[12] Molly M. Pryzwansky, *Feminine Imperial Ideals in the "Caesares" of Suetonius*. Diss. Duke University, 2008. . http://hdl.handle.net/10161/627, 1.

[13] Qtd. in Marina Warner, *Alone of All Her Sex: the Myth and the Cult of the Virgin Mary.* London: Weidenfeld and Nicolson, 1976, 58.

[14] Qtd. in V. Phelips, *The Churches and Modern Thought, an Inquiry into the Grounds of Unbelief and an Appeal for Candor*. London: Watts & Co., 1931, 203.

[15] Uta Ranke-Heinemann, *Eunuchs for the Kingdom of Heaven: Women, Sexuality, and the Catholic Church*. Trans. Peter Heinegg. Garden City: Doubleday, 1990, 88.

Medieval society witnessed multiple writings which "attacked women with malignancy: fables, comedies, and lays charged them with laziness, coquetry and lewdness. Their worst enemies were the clerics who laid the blame on marriage"[16]. Religious sermons contained numerous *exempla*, revealing a negative side of womanhood. Later, those exempla were turned into moral anecdotes: "typically an uncritical blend of fact and fiction"[17], they were commonly used and enjoyed wide popularity. *Les Quinze Joies de Mariage* (*The Fifteen Joys of Marriage)* represents a typical collection of exempla, believed to be written by Antoine de la Sale between 1380 and 1410. Another characteristic example of a misogynist text of the fifteenth century is *Le Roman de la Rose* (*The Romance of the Rose*), created in the form of allegorical vision, of which the first part was written in the 1230s, supposedly by Guillaume de Lorris, and the second forty years later, by Jean de Meun. As M. King and A. Rabil acknowledge in "The Old Voice and the Other Voice," "love is an anxious and tormented state, the poem explains: women are greedy and manipulative, marriage is miserable, beautiful women are lustful, ugly ones cease to please, and a chaste woman is as rare as a black swan"[18]. To sum up, if one looks at women's position in Antiquity and in the Middle Ages from a present-day point of view, one can say that being a woman was a terrible ordeal, because the moral and physical conditions of female life could be described as "a

[16] Simone de Beauvoir, *The Second Sex*. Trans. H. M. Parshley. London: Jonathan Cape, Lowe and Brydone, 1956, 127.
[17] Brian S. Lee, "'This is No Fable': Historical Residues in Two Medieval Exempla". *Speculum*, 56.4 (1981): 728-60, 728.
[18] Margaret L. King, Albert Rabil, Jr, "The Old Voice and the Other Voice". *The Other Voice in Early Modern Europe. Introduction to the Series*. Eds. Margaret L. King and Albert Rabil, Jr. http://www.othervoiceineme.com /othervoice.html, 5.

regime deeply misogynistic, the product of male contempt, fear, and self-interest packaged as a principle"[19].

Nevertheless, the position of women before the Renaissance was dual and ambiguous. J. Beckett states that "medieval women were both fully human and profoundly other. It is no wonder that the ideologies that sought to account for them were deeply inconsistent and contradictory"[20]. Indeed, many misogynistic writings held women responsible for all vices imaginable; women were also considered subordinate to men and expected to be obedient and silent, as can be seen in the remarks of ancient philosophers and later in statements by the Fathers of the Church. However, the Middle Ages did not only demonstrate an acceptance of misogyny. In opposition to women's denigration was the belief in courtly love, a tradition that requires more attention and thorough examination, as it can serve as a prerequisite necessary for explaining the gradual changes in attitudes to women in the sixteenth century.

The term "amour courtois" ("courtly love") was introduced by Gaston Paris in his article on "Lancelot du Lac: Le Conte de la Charette" in 1833[21]; however, the concept came into existence much earlier. One of the most remarkable treatises on courtly love was *De Amore* (*The Art of Courtly Love*, late twelfth century) by Andreas Capellanus (or Andreas the Chaplain), where the author wrote a set of rules of courtly love, such as "Marriage should not be a deterrent to love," "A new love brings an old one to a finish," and "Public revelation of love is deadly to love in most instances"[22]. Unfortunately, the fate of the book was rather

[19] Bernard Capp, *When Gossips Meet: Women, Family, and Neighbourhood in Early Modern England*. Oxford: Oxford UP, 2003, 10.
[20] J. M. Beckett. "Medieval Women in Modern Perspective". *Women's History in Global Perspective*. Ed. B. G. Smith. Vol. 2. Urbana and Chicago: U of Illinois P, 2005. 139-186, 158.
[21] Roger Boase. *The Origin and Meaning of Courtly Love. A Critical Study of European Scholarship.* Manchester, England: Manchester UP; Totowa, N.J.: Rowman and Littlefield, 1977, 3.
[22] Andreas Capellanus. "The Rules on Courtly Love". *A Middle English Anthology*. Ed. A. S. Haskell. Detroit, Michigan: Wayne State UP, 1985. 513-514, 513.

cruel: in 1277 *De Amore* was condemned by Bishop Stephan Tempier in *Condemnation of 219 Propositions* as a work that is "true according to philosophy but not according to the Catholic faith, as if they were two contrary truths and as if the truth of Sacred Scripture were contradicted by the truth in the sayings of the accused pagans"[23].

J. M. Ferrante and D. G. Economou give a rather accurate description of the principles of courtly love. A lover should choose a woman (usually of a higher social position than him), and she personifies his ideal. His desires are not supposed to be carnal; on the contrary, he should not even think of indulging of his basic instincts. Love and marriage can never meet; love between husband and wife can never exist. To express his love it was necessary for a lover to write poems or compose songs that celebrated the love and praised the lady (those who were not gifted with a literary talent could hire someone skilled at poetry). Nevertheless, nobody should guess that a lover is in love[24]. M. Bloch in his historical work *Feudal Society* provides further research and summarizes the characteristic features of courtly love: "It had nothing to do with marriage […]. The love was often bestowed upon a lady of higher rank […]. It was ideally a 'distant' love"[25]. However, courtly love served more than one purpose: elevating a woman and making her an object of a chaste desire, it also elevated a man and distinguished him from other males: "to love in a different way from the generality of men must inevitably make one feel different from them"[26]. In this case, courtly love could have changed a man's self-perception and his attitude to women, which, in its turn, contributed to creating society's awareness about the multi-sided nature of the feminine sex.

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[23] Qtd. in Edward Peters, ed. *Heresy and Authority in Medieval Europe*. Philadelphia: U of Pennsylvania P, 1980, 226.
[24] J. M. Ferrante, G. D. Economou, Introduction. *In Pursuit of Perfection. Courtly Love in Medieval Literature*. Eds. Ferrante J. M. and Economou, G. D. Port Washington, N.Y., London: Kennikat, 1975, 5-7.
[25] Marc Bloch, *Feudal Society. Social Classes and Political Organization*. Vol. 2. London: Routledge and Kegan Paul, 1962, 29-30.
[26] Ibid., 31.

Courtly love "was a revolutionary world view in that it placed human love at the centre of the universe and raised the woman (or, rather, the lady) from the status of drudge and brood mare to that of a high ideal"[27]. Needless to say, such a conviction, supported by followers of courtly love, was not welcomed the Catholic Church. Moreover, the Church's position concerning women and their place in social hierarchy was totally opposite to that of courtly love.

Courtly love was fostered by Neo-Platonism, which, in its turn, originated in fifteenth-century Italy, and rather quickly became popular in other European countries. One of the founders of this movement was Marsilio Ficino, the young Florentine humanist, who was greatly affected by Plato's ideas. N. Goodrick-Clarke states that Ficino and his followers "found in Platonism an inspiration which promised far more than ecclesiastical concord"[28]. Ficino founded the new Platonic Academy and wrote *Commentarium in Convivium Platonis* (*Commentary on Plato's Symposium,* published c.1485). Ficino thought that love was an exchange of souls: when a man loves and gives his souls to his beloved, he dies (figuratively, of course), but at the same time his soul is resurrected in the soul of the beloved; one soul possesses two bodies. He contemplated this in his *Commentary*: "He who loves dies; for his consciousness, oblivious of himself, is devoted exclusively to the loved one, and a man who is not conscious *of* himself, is certainly not conscious *in* himself"[29] (emphasis in original). Love is a continuous process of attaining beauty, and beauty means dominance of platonic feeling (which is ideal) over sensual.

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[27] Jeffrey B. Russell, "Courtly Love as Religious Dissent". *The Catholic Historical Review*. 51.1 (1965): 31-44, 31.
[28] Nicholas Goodrick-Clarke, "Marsilio Ficino and Renaissance Neoplatonism". *Rosicrucian Digest*. 1 (2012): 36-42, 38.
[29] Marsilio Ficino, "Commentary on Plato's Symposium". *Marsilio Ficino's Commentary on Plato's Symposium*. Trans. R. J. Sears. Columbia: U of Missouri, 1944. 121-240, 143-144.

This idea was developed further by another Italian, Baldassare Castiglione, in the treatise *Il Cortegiano* (*The Book of the Courtier,* published in 1528). Castiglione outlined the idea of the "ladder of love." The first step of the ladder is physical love, "beauty only in the body"[30]. It does not bring any good, because as soon as lovers separate from each other, their love disappears. However, "the vision of earthy corporeal beauty eventually leads the courtier up the 'ladder of love' toward ideal beauty and the divine"[31]. The last step is so-called intellectual love. It happens when love guides the soul "from the particular beauty of one body to the universal beauty of all bodies, so in the highest stage of perfection it guides her from the particular to the universal intellect"[32]. As can be seen, Neo-Platonists preferred not to discuss love as a notion connected with physical desires and sensual pleasures, since it could then nourish base instincts; on the contrary, love should bring one to elevate the soul and to reject the carnal in favour of the celestial.

Nevertheless, over time this concept of love was transformed; as a result, many treatises on womanly beauty appeared. Instead of speculating on spirituality, eternity and incorporeal beauty, new works of art concentrated more on physical female beauty, presenting elaborate and refined aesthetics of the body. Agnolo Firenzuola's treatise *Delle Belezze Delle Donne (On the Beauty of Women,* published in 1548) is an excellent example. It was written in the form of a dialogue between a gentleman and four ladies and examined the qualities that constitute female beauty and virtue. Then, "from an intellectual consideration of conventional standards of beauty and proportion, the dialogue then moves to the practical sphere of artistic

[30] Baldassare Castiglione, *The Book of the Courtier*. Trans. Charles S. Singleton. Garden City, New York: Anchor Books, Doubleday, 1959, 350.
[31] Julia Conaway Bondarella, "Baldassare Castiglione". *Encyclopedia of Italian Literary Studies: A-J*. Ed. Gaetana Marrone. Vol. 1. New York: Routledge, 2007. 408-411, 410.
[32] Castiglione, 352.

creation. That is, it moves from a conceptualization of ideal beauty to the actualization of such beauty in a specific beautiful woman"[33]. Such was the development of the courtly love tradition.

As one can see, the situation concerning women was gradually changing over the centuries, but remained rather complicated, because "according to centuries of misogynist thought, women were considered to be intellectually deficient, morally frail and tyrannically whimsical"[34]. In sixteenth-century England most women were deprived of the possibility of being a part of literary and intellectual circles, and they were forbidden to read. H. Brayman Hackel explains that the courts did not reward female literacy, and Henry VIII criminalized reading aloud by women with his 1543 Act for the Advancement of True Religion. However, gentlewomen were permitted to read the Bible, but to themselves alone, and all other women were grouped with men of the "lower Classes" and were prohibited altogether from reading the vernacular Bible[35]. Nevertheless, the situation in England changed with the beginning of Italian and French cultural influences. As J. Jusserand acknowledges, "women appeared in the foreground: a movement of general curiosity animated the age, and they participated in it quite naturally. They, too, began to read Greek, Latin, Italian and French; knowledge was so much the fashion that it extended to women"[36]. The role that women played became enlarged and their general position underwent some alterations. English writers, influenced by Italian and French culture and fashion, also started publishing works that defended women, such as *The*

[33] Konrad Eisenbichler, Jacqueline Murray. Introduction. *Agnolo Firenzuola. On the beauty of women*. Eds. K. Eisenbichler and J. Murray. Philadelphia: U of Pennsylvania P, 1992. xviii-xliii, xviii, xx.
[34] Linda Shenk, *Learned Queen: The Image of Elizabeth I in Politics and Poetry*. New York: Palgrave Mcmillan, 2010, 5
[35] Heidi Brayman Hackel, "'Boasting of Silence': Women Readers in a Patriarchal State". *Reading, Society and Politics in Early Modern England*. Eds. Kevin Sharpe and Steven N. Zwicker. Cambridge: Cambridge UP, 2003. 101–121, 102.
[36] Jean J. Jusserand, *The English Novel in the Time of Shakespeare*. Trans. Elizabeth Lee. London, New York: Barnes & Noble, 1966, 89-90.

Defense of Good Women (1540) by Sir Thomas Elyot and *The Defence of Women* (1560) by Edward More.

Unfortunately, all those changes did not concern all women. As B. Capp indicates, "the writings of women from the landed elites speak primarily of their own very different world, and are an unreliable guide to the lives of the silent and unlettrered majority"[37]. Indeed, aristocratic women enjoyed relative freedom in their everyday lives: "they married more than once, bore large number of children, became rich through consecutive marriages, arranged their children's careers and marriages, litigated successfully against their in-laws, exploited their connections at court, and carefully distributed their property when they died"[38]. They also benefited from being idolized according to the ideals of courtly love. As for Queen Elizabeth I, she was highly educated: "she translated devotional and classical texts, delivered Latin orations while visiting her universities, wrote poetry, charmed (and skewered) foreign ambassadors with her knowledge of many languages and is credited with composing prayers in no fewer than five foreign languages"[39]. By contrast, the majority of women belonging to the lower classes did not experience significant changes and could not fully appreciate the Italian and French influence. They could not protect themselves against unjust accusations and were not able to change the negative public opinion of the female sex, as they "lacked the education to equip them for scholarly debate, and had no public forum"[40]. What is more, the shortage of education and the lack of supporters were not the only unfavourable issues. Women did not have enough inspirational examples or positive role models who could have

[37] Capp, 2.
[38] B. J. Harris, *English Aristocratic Women, 1450-1550: Marriage and Family, Property and Careers*. Oxford: Oxford UP, 2002, 3.
[39] Shenk, 2.
[40] Capp, 15.

helped them to express themselves and to challenge traditional views of female subordination, viciousness, and lustfulness. The characters of the Bible could not provide the necessary moral support; Queen Elizabeth, who could have personified the spirit of a new educated and liberated woman, instead of being an example, "liked to present herself as a unique phenomenon, not a model for others to emulate"[41]. What is more, Roger Asham, the author of *The Scholemaster* (1563) "was working to dissociate his queen from stereotypes by emphasizing her industry, her orderliness, and her piety"[42]. Without adequate examples to follow, women found themselves surrounded by ordinary people: mothers, sisters, female neighbours, who embodied the socially accepted female virtues such as chastity, silence, obedience, submission. They could not fight to make others respect them and treat them as equals.

In spite of the limited possibilities afforded to women, aristocratic women still performed the functions of patrons of art and culture, though men could also provide patronage. G. Parry reminds us that as a result of "the suppression of the monasteries and the turmoil in the church in the 1530s, the patronage of writers became almost exclusively secular, with the monarch and the nobility broadly accepting that the encouragement of learning was one of the functions of power and authority"[43]. As patrons, both sexes earned additional attention and respect from authors and translators, as expressed in the form of a dedication or a dedicatory epistle written in the very beginning of the book, and sometimes even being acknowledged on the title-page.

[41] Ibid.
[42] Shenk, 6.
[43] Graham Parry, "Literary Patronage". *The Cambridge History of Early Modern English Literature*. Eds. David Loewenstein and Janel Mueller. Cambridge: Cambridge UP, 2006. 117-140, 117.

Dedications were very important in the early modern period. In his book *Paratexts*, G. Genette carefully researches "a certain number of verbal or other productions"[44], such as prefaces, dedications, illustrations, titles, and calls them "paratexts": "paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public"[45]. A dedication serves as a mediator between an author and his dedicatees (whoever they may be: readers in general or a specific person). Of course, the simplest explanation of their regular (and sometimes even excessive) usage of prefatory paratexts could be expressing gratitude to a patron or to flatter him in the hope of receiving money in the future. However, D. Bergeron provides a detailed list of other reasons that can urge an author to write a dedication, or a dedicatory epistle: "it may be a defense of what he has written, […] a desire to outline an aesthetic position, an explanation of textual or editorial procedures, a statement of future intentions, an autobiographical explanation, a myth-making strategy, a self-aggrandizing statement"[46]. The writer did not hide; wherever he used his real name or a pen-name, he provided some information and expressed himself. Dedications usually referenced one person (generally a patron of the writer), but they could also be meant for multiple readers. William Painter's *Palace of Pleasure* (1566-1567) can serve as a good example of these two tendencies: the first volume of the work is dedicated to Lord Warwick, while the second one contains two dedications: to Sir George Howard and to readers in general. As for dedications to women, the number of works containing them is much lower than those

[44] Gerard Genette, *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Cambridge: Cambridge UP, 1997, 1.
[45] Ibid.
[46] David M. Bergeron, *Textual Patronage in English Drama*, *1570-1640*. Aldershot: Ashgate Publishing, 2006, 15.

addressed to men. The most plausible explanations of this fact could have been prevalent female illiteracy and their submissive position in society, but women as dedicatees did exist.

In fact, the tradition of women being active in patronage and dedications to women in England started appearing long before the sixteenth century. The first vernacular book dedicated to a woman was *The Voyage of St. Brendan* (c. 1111) by Benedeit. It contained two dedications: "My lady Aalis the queen, through whom divine law will prevail, earthly law grow stronger and so much warfare cease" and "D[am]e Mahalt la reïne." The two women in question were Eadgyth Matilda ("Mahalt"), the first wife of Henry I, the daughter of King Malcolm III of Scots (she married Henry in 1100 and died in 1118), and Adeliza of Louvain, his second wife, the daughter of Godfrey I, Count of Louvain (she died in 1151)[47]. If one has a look at a later period, one can find other examples of dedications to women. For instance, in the fifteenth century, Osbern Bokenham, the Augustinian friar in Suffolk, stated in his work *Legendys of Hooly Wummen* (c. 1447) that he was encouraged to start his book by Isabel Bourchier, countess of Eu, sister of Richard, duke of York[48]. William Caxton's edition of *Blanchardyn and Eglantine* (c.1489) starts with the praise of Lady Margaret Beaufort ("the right noble puyssaunt & excellent pryncesse, my redoubted lady, my lady Margarete"[49]) and continues "I, wyllyam caxton, presente this lytyl book unto the noble grace of my sayd lady"[50]. Unfortunately, these dedications did not mean that women played a significant role in society or had a lot of influence, even as patrons and dedicatees, because their real importance

[47] Ian Short, Brian Merrilees, *The Anglo-Norman Voyage of St. Brendan*. Manchester: Manchester UP, 1979, xxiii-xxv.
[48] Carol M. Meale, "Speaking Volumes: the Middle-Aged Woman and the Book in Medieval England". *Middle-Aged Women in the Middle Ages*. Ed. Sue Niebrzydowski. Cambridge: D.S. Brewer, 2011. 83-100, 94.
[49] William Caxton, "Blanchardyn and Eglantine". *Caxton's Blanchardyn and Eglantine, c. 1489: from Lord Spencer's Unique Imperfect Copy, Completed by the Original French and the Second English Version of 1595*. Ed. Leon Kellner. London, Bungay, Suffolk: Oxford UP, Reprinted by Richard Clay and Co., 1890. 1-206, 1.
[50] Ibid.

came "by way of their family connections: the family politics and social conflicts in which their husbands, brothers, fathers, and sons were the active participants"[51].

At the end of the sixteenth century dedications to women were more numerous; this could have been connected with the figure of Queen Elizabeth I. Though at that time women's importance in society depended on their family ties, the Queen's position was different, because her persona allowed her "to do what was almost unthinkable in this period: present an unmarried queen as a capable leader, not only of a strong nation, but also of global Protestantism"[52]. As the leader of a country, she was influential and a potent ruler. No wonder, then, that writers and translators were eager to dedicate their works to her. As O. A. Zaharia indicates, one more plausible reason for them to do so was the importance of associating the name of the Queen with the publishing of a translation or an original text. This association greatly contributed to the reputation of the translator or the author and guaranteed the contents of the book did not contain any disruptive political or religious matter[53]. F. Williams's book, *Index of Dedications and Commendatory Verses in English Books before 1641,* proves the fact that Queen Elizabeth I was praised in dedications more often than any other woman. His work provides an exhaustive list of dedicatees, both men and women, and helps to speculate on the role of women as patrons and addressees. For example, in the period from 1558 to 1603, thirty-five women were listed as dedicatees, and the Queen received the greatest number of dedications (30 books were addressed to her). Nevertheless, other noblewomen also appeared as addressees. For instance, Lady Catherine Howard, the Countess of Suffolk, was a dedicatee

[51] Sheila Delany, *Impolitic Bodies: Poetry, Saints, and Society in Fifteenth-Century England*. Oxford: Oxford UP, 1998, 198.
[52] Shenk, 4.
[53] O. A. Zaharia, "Fashioning the Queen – Elizabeth I as Patron of Translations". *Gender Studies*. 11.1 (2012): 135-145, 139.

of eight works. Lady Anne Cecil, the Countess of Oxford was praised in five books, and Lady Anne Dudley, the Countess of Warwick, was mentioned in four compositions[54].

However, as D. Green indicates, it is necessary to distinguish women as dedicatees from women as patrons. In the first case, "women's role is more a passive one (works are written for their benefit, addressed to them and are hoped to be of interest to them), but as sponsors they play a more active role (commissioning works or otherwise assisting or encouraging their production)"[55]. In theory it is clear and very well-defined, though in reality it can be more intricate because of "the interplay between dedication and commission: the former may not register the latter as a fact, but could express a hope for it in the future"[56]. If one looks again at the information collected by F. Williams, one will understand that besides the fact that the number of books dedicated to women is large enough, it is extremely difficult to say which of the women mentioned above was just a patron and who was only a dedicatee. There is a great probability that they fulfilled both functions.

To make things even more complicated, in early modern England, there was much tension surrounding dedications to women by male writers. On the one hand, writers and translators sought out protection and material benefits, and they "might expect remuneration from both male and female patrons who could offer financial sums, household positions or indirect incomes"[57], because, as indicated earlier, in the Renaissance period the aristocracy, including both men and women, was supposed to fulfill the role of patrons of art and culture. On the other hand, authors were discouraged from addressing their works to females. For

[54] Franklin B .Williams,. (Jr). *Index of Dedications and Commendatory Verses in English Books before 1641*. London: The Bibliographical Society, 1962.
[55] D. H. Green, *Women Readers in the Middle Ages*. Cambridge: Cambridge UP, 2008, 190.
[56] Ibid.
[57] Erica Longfellow, *Women and Religious Writing in Early Modern England*. Cambridge: Cambridge UP, 2004, 63.

example, Margaret Tyler, the author of *The Mirrour of Princely Deedes and Knighthood* (1578), a translation of Diego Ortúñez de Calahorra's *Espejo de Príncipes y Cavalleros*, criticised male authors: "many have dedicated their labours unto diverse ladies and gentlewomen. […]. If women be excluded from the view of such works, as appear in their name, it mattereth not whether the parties be men or women, whether alive or dead"[58].

For women writers the choice of a patron was not as easy as for men. They did dedicate their compositions to men; however, it is important to note, as E. Longfellow indicates, that "the men who receive dedications from women writers tend to be close relatives or family associates: the Cavendish sisters' address of their poems and play to their father is a fit example. […]. It would have been immodest for a woman to seek a patronage from an unknown man"[59]. That is why women often dedicated their works to other women, notably aristocratic ones. For instance, Anne Lock addressed *Sermons of John Calvin, upon the Songe that Ezechias Made* (1560), her translation of Calvin's work, to Catherine Willoughby, the Duchess of Suffolk, "a prominent female activist who had been publicly celebrated or rebuked for her own evangelical activities in the late 1540s and 1550s"[60]. Aemilia Lanyer dedicated her volume of poems, *Salve Deus Rex Judaeorum* (1611) to nine noblewomen: Queen Anne; Princess Elizabeth; Lady Arabella Stuart; Lady Susan Bertie, the Countess of Kent; Lady Mary Sidney, the Countess of Pembroke; Lady Lucy Russel, the Countess of Bedford; Lady Margaret Clifford, the Countess of Cumberland; Lady Catherine Howard, the Countess of

[58] MargaretTyler, "Mirror of Princely Deeds and Knighthood". *Margaret Tyler. Mirror of Princely Deeds and Knighthood*. Ed. Joyce Boro. London: Modern Humanities Research Association, 2014. 45-238, 50.
[59] Longfellow, 63.
[60] Micheline White, "The Perils and Possibilities of the Book Dedication: Anne Lock, John Knox, John Calvin, Queen Elizabeth, and the Duchess of Suffolk". *Parergon*. 29.2 (2012): 9-27, 20.

Suffolk; and Lady Anne Clifford, the Countess of Dorset[61]. Also, she made a dedication "To all vertuous Ladies in generall"[62]. In turn, aristocratic women writers did not hesitate to address their works to other women. For example, Lady Mary Sidney, the Countess of Pembroke, chose Queen Elizabeth as a dedicatee for her translation of *Psalms* (1599). These examples can serve as a demonstration of a universal choice of a patron as a mutually beneficial relationship (though for male writers the choice was less difficult than for their female counterparts): an aristocratic religious man or woman, who is able to understand the content of a book addressed to him or her and, at the same time, provide moral and material support to a writer. In exchange, the patron received the privilege of seeing his name on the cover or on the first page of the book and securing a reputation as a well-educated benefactor. What is more, as K. Sharpe acknowledges, "the patronage system, placed the reader, chronologically and hierarchically, before the author of the text"[63], thus, making a dedicatee more important than a dedicator.

In spite of the complex issues concerning dedications to women, these paratexts continued to appear, though male authors more often addressed ladies in general. Geoffrey Fenton dedicated his *Tragicall Discourses of Bandello* (1567) to Lady Mary Sidney, Philip Sidney's mother. John Lyly in *Euphues and His England* (1580) wrote an epistle to his women readers, and clearly figured the female reader as "a gentlewoman – a lady holding a lapdog or dressed in silks who is in a position of bestow favours"[64]. Barnaby Riche in *Riche His Farewell to Militarie Profession* (1581) wrote three dedications to the book, one of them "to

[61] Aemilia Lanyer, "The Dedications". *The Poems of Aemilia Lanyer: Salve Deus Rex Judaeorum*. Ed. Suzanne Woods. Oxford: Oxford UP, 1993. 3-50, 3-47.
[62] Ibid., 12.
[63] Kevin Sharpe, *Reading Revolutions: The Politics of Reading in Early Modern England*. New Haven, CT: Yale UP, 2000, 40.
[64] Brayman Hackel, 110.

the right courteous Gentlewomen"[65]. Robert Greene dedicated *Penelopes Web* (1587) to the Countess of Cumberland and the Countess of Warwick "whose chast and virtuous life brought this worke to light"[66]. George Pettie did the same: *A Petite Pallace of Pettie His Pleasure* is dedicated "to the gentle Gentlewomen readers"[67], thus showing the desire of the author to please his target audience and to follow the fashion of choosing women as dedicatees.

To conclude, the dedication to women in *A Petite Pallace of Pettie His Pleasure*, invites us to reflect on the complex nature of women's position in the sixteenth century. A brief summary of attitudes to women in Antiquity and in the Middle Ages allows us to see the evolution of the general treatment of the female sex and the result in the Renaissance period. Women were always considered subordinate to men: they suffered from contempt, neglect and the impossibility of expressing their ideas and desires, as society expected them to be silent, obedient and always ready to obey male orders. Male domination was supported and nourished by numerous misogynistic writings, which vehemently attacked women and held them responsible for all vices imaginable. However, such a misogynistic attitude was opposed by the ideals of courtly love. Its origins can be traced back to the twelfth century, to Andreas Capellanus's set of courtly rules, but the concept became popular in the fifteenth century with the introduction of Ficino's Neo-Platonism. The Renaissance witnessed the coexistence of these two traditions, which demonstrated the ambiguous character of women's lives and activities. Nevertheless, changes brought up by the cultivation of courtly love and Italian and French cultural influence did not affect all social classes. The lifestyles and social positions of

[65] Qtd. in Ernest A.Baker, *The History of the English Novel*. Vol. 1. London: H.F. and G. Witherby, 1929, 38.
[66] Qtd. in Derek B. Alwes, "Robert Greene's Duelling Dedications". *English Literary Renaissance*. 30.3 (2000): 373–395, 374.
[67] George Pettie, *A Petite Pallace of Pettie His Pleasure*. Ed. Herbert Hartman. New York: Barnes & Noble, 1970, 3. All the quotations from *A Petite Pallace* are taken from this edition.

upper-class women were totally different from the rest: the nobility had more possibilities in life than lower-class women. Also, they were dedicatees of many works written by male and female writers and sometimes acted as patrons (Queen Elizabeth I can serve as an excellent example of a female patron and a dedicatee). The tradition of dedicating literary compositions to ladies already existed in twelfth-century England (the first female dedicatees were Queen Matilda and Queen Adeliza), and English authors in early modern England continued this tendency. George Pettie followed the established tradition and dedicated his collection of stories *A Petite Pallace of Pettie His Pleasure* to gentlewomen, thus demonstrating the orientation of the text towards a female audience.

Chapter 2. Readership, Morality, and the Transformation of Classical Narratives in *A Petite Pallace of Pettie his Pleasure*

A Petite Pallace of Pettie his Pleasure (1576) consists of only twelve stories, but that does not make it less interesting than other voluminous Renaissance collections of tales (such as William Painter's *Palace of Pleasure* [1566-1567]). This chapter focuses on the analysis of the tales assembled in the book in order to demonstrate the changes made by Pettie in each of them and to explain in what way and for what reason the writer constantly shifts the emphasis of the classical sources. A consideration of the moral lessons of each tale is followed by a short plot summary and an explanation of the transformations performed by Pettie as well as the reasons for it. At the end, this analysis allows one to conclude that *A Petite Pallace* is oriented towards dealing with romantic and amorous issues, which were highly welcomed in the court of Queen Elizabeth. As a result, it represents a captivating combination of well-known classical narratives and the courtly life of Pettie and his contemporaries. Also, *A Petite Pallace* expresses traditional notions and ideas that circulated in early modern England; readers are persuaded to follow these norms. In this sense, Pettie acts as a priest, always ready to show people in his congregation the right way of living.

As had been already mentioned in the first chapter, George Pettie opens his book with a dedication to a particular audience: "To the gentle Gentlewomen readers" (3), explaining, "I care not to displease twentie men to please one woman […] I dare dedicate them to you Gentlewomen, because you are curteous" (4). A preface like this demonstrates Pettie's orientation towards a female audience; nevertheless, the collection of tales represents a "more

complicated example of a double-voiced text"[68]. In spite of the dedication to women, the stories finish with moral lessons wherein the women involved are sometimes criticized. By doing so, Pettie delicately addresses his male readers, implying that his audience is not limited to the female sex. The explanation of this duality lies in the reading traditions of early modern England. In general, reading was especially practiced by men; the reason for this was rather simple: in the sixteenth century almost all women were illiterate[69]. L. Jardine and A. Grafton argue that early modern readers did not just read the texts, the reading was goal-orientated - "an active rather than a passive pursuit. […] It was normally a public performance, rather than a private meditation"[70]. Male readers were rather pragmatic in their choice of reading material: E. R. Kintgen notes the utilitarian nature of reading, as it was always in preparation for something that could happen in life[71].

L. Newcomb states that Elizabethan romances were marked as "ladies'" texts; they were published by men for female readers[72], and, consequently, romance fiction was considered to be "racy, lightweight and fun"[73], not a serious form of literature. Men may have read romances for voyeuristic pleasure, as H. Hackett puts it: if a man reads a book intended for women, he enters a female world, and opens all its secrets[74]. Pettie may have recognized this and, as a result, he was ready to please his male readers with "utilitarian" information that would help them to live a happy and a quiet family life. This information is given in the form of a moral lesson after each tale. D. Bush argues that "Pettie is an indefatigable moralizer, but

[68] Alwes, 377.
[69] David Cressy, *Literacy and the Social Order: Reading and Writing in Tudor and Stuart England*. Cambridge: Cambridge UP, 1980, 176.
[70] Lisa Jardine, Anthony Grafton, "'Studied for Action': How Gabriel Harvey Read His Livy". *Past & Present*, 129.1 (1990): 30-78, 30-31.
[71] Eugene R. Kintgen, *Reading in Tudor England*. Pittsburgh: U of Pittsburgh P, 1996, 182.
[72] L. H. Newcomb, *Reading Popular Romance in Early Modern England*. New York: Columbia UP, 2002, 38.
[73] Hackett, 11.
[74] Ibid.

his morality often shades off into etiquette"[75]. Indeed, his instructions in *A Petite Pallace* are brief and precise (e.g., "it is more glory to use the victory moderately" (100) or "perfect love can never bee without equality" (124)); although, it is rather difficult to notice them as they are "embedded in an elaborate moralistic framework"[76].

However, Pettie chooses a less analytical and pragmatic approach to reach his female audience. L. Kinsale affirms that "when a woman reads a romance she is 'identifying' with the heroine"[77]. Women are said to prefer to feel emotional connections with female protagonists and to think about what they would do if they happened to be in the given circumstances. Sir Thomas Overbury noted this particularity in his *Characters or Wittie Descriptions of the Properties of Sundry Persons* by giving a character sketch of a chambermaid who "reads *Greenes* works over and over, but is so carried away with the *Mirror of Knighthood*, she is many times resolv'd to runne out of her selfe, and become a lady errant"[78]. Pettie gives ladies plenty of opportunities to fulfill their emotional needs; the tales themselves discuss issues that are considered to be of interest to female readers: marriage, family relations, love, and friendship. The narrator examines them from different perspectives and from time to time women are offered the opportunity to come to conclusions on their own and to decide what is right and what is wrong. For example, this can be seen in the second tale, where Pettie uses the genre of the question d'amour for his readers to decide who is more responsible for the wrongdoings and, as a result, who is more cruel. In *A Petite Pallace,* women, along with men,

[75] Bush, "The Petite Pallace of Pettie his Pleasure", 164.
[76] Baker, 30.
[77] Laura Kinsale, "The Androgynous Reader: Point of View in the Romance". *Dangerous Men and Adventurous Women: Romance Writers on the Appeal of the Romance*. Ed. Jayne Ann Krentz. Philadelphia: U of Pennsylvania P, 1992. 31-44, 31.
[78] Thomas Overbury, "Characters or Wittie Descriptions of the Properties of Sundry Persons". *The Miscellaneous Works in Prose and Verse Of Sir Thomas Overbury, Knt*. By Overbury. Ed. Edward F. Rimbault. London: Reeves & Turner, 1890. 47-165, 101.

actively participate in the plot development. What is more, the author does not see the root of all evil as exclusively within the feminine sex, as was traditionally assumed. Additionally, the language of narration also serves the purpose of being pleasurable to women: "Pettie loves to give cultured speeches to all his characters, from assassin to king"[79]. In fact, language plays a very important role in *A Petite Pallace*. As has been mentioned, reading was a public performance, so Pettie may have wanted to charm ladies with "the flowers of rhetorical soliloquy"[80]. Also, Pettie may have had more utilitarian purposes in mind. E. A. Baker argues that the narrator "deliberately tried to show that English, suitably enriched, was as good as French or Italian for prose fiction"[81]. H. S. Canby notes that Pettie is almost unequalled "in the ardor of his attempt to construct from English an organ with few but resounding stops"[82]. Whatever the reason may be, the language, which will be considered in more detail in the next chapter, contributes greatly to the success of *A Petite Pallace*.

Most of the tales are based on classical sources and Greek myths; the last one is based on the life story of a medieval saint. Such an exploration of ancient sources lets the narrator show his proper erudition and awareness of the best works of art in Greek and Latin literature. Moreover, a story based on a well-known narrative is supposed to acquire another meaning for readers than a tale created from the writer's imagination, as it is more trusted and, consequently, it is considered more worthy of notice. *A Petite Pallace*'s prospective readers were supposedly as educated as Pettie himself, and tales that were based on famous classical stories would suit their level of education. By using classical sources, Pettie attracts a greater degree of attention from his readers and meets their expectations.

[79] J. Swart, "Lyly and Pettie". *English Studies*. 23.1 (1941): 9-18, 11.
[80] C. S. Lewis, *English Literature in the Sixteenth Century (Excluding Drama)*. Oxford: Clarendon, 1959, 311.
[81] Baker, 30.
[82] Henry S. Canby, *The Short Story in English*. New York: Hott and Co., 1926, 135.

However, Pettie does not simply copy the sources. H. Hartman states that "Pettie […] uses the classical framework as mere excuse for debates, soliloquies, colloquies and tirades – all the pros and cons of love, courtship, marriage, and fidelity"[83]. Indeed, he treats the sources highly inventively, making various changes and modifications by replacing settings and protagonists, adding new characters and removing traditional ones, and having them deliver speeches and conceive of thoughts more suitable for noble knights and ladies of the sixteenth century than for ancient Greeks and Romans. By doing so, he adapts the content of classical stories to his needs: to entertain readers and to teach lessons particularly to a female audience. J. Daybell states that in the early modern period women were not really involved in "male-dominated" state politics. They were occupied with maintaining their social status and reputation and the "advancement of family members' interests, in terms of careers and marriage"[84]. Pettie may have had this in mind while placing the emphasis of the stories on marital, amorous, and family issues.

D. Bush called Pettie's tales *exempla*[85]. As a medieval literary genre, exempla were still popular in the Renaissance. At the same time, exempla could be historical (and suited those who wanted to recover the wisdom of antiquity) and could be conceived as a tool of practical social change, as a guide to action[86]. Being both educational and entertaining, exempla were designed to entertain the readers while imparting moral lessons. Indeed, all the stories in *A Petite Pallace* are written using the same formula: a maxim; a tale demonstrating it; and a short sermon in the end, summarizing the things said. Taking into consideration this

[83] Hartman, xxii.
[84] James Daybell, "Introduction: Rethinking Women and Politics in Early Modern England". *Women and Politics in Early Modern England, 1450-1700*. Ed. J. Daybell. Aldershot: Ashgate Publishing Company, 2004. 1-20, 2.
[85] Bush, "The Petite Pallace of Pettie his Pleasure", 164.
[86] J. D. Lyons, *Exemplum: the Rhetoric of Exempla in Early Modern France and Italy*. Princeton: Princeton UP, 1989, 12.

character of *A Petite Pallace*, all the tales can be divided into two groups from the point of view of love and marriage. The first group consists of the tales 1-6, the second one of stories 7-12; each of the groups represents a hierarchical system, which develops, relatively speaking, from something 'bad' (like a rape and situation of adultery in *Tereus and Progne*) to something 'good' (such as mutual love and readiness to sacrifice, as demonstrated in *Admetus and Alcestis*). Yet, from the point of view of exploiting classical narratives, the stories can be divided into three groups. Stories based on Greek myths belong to the first group (the largest group, which includes the stories *Tereus and Progne, Amphiaraus and Eriphile, Admetus and Alcestis, Scylla and Minos, Cephalus and Procris, Minos and Pasiphae*, *Pigmalions Friende and his Image*). Tales whose origins are in the historical works of Livy, Suetonius, and Tacitus constitute the second group (*Sinorix and Camma*, *Germanicus and Agrippina*, *Icilius and Virginia,* and *Curiatius and Horatia*); the last tale, *Alexius*, refers to a hagiographical text of Saint Alexis. However, recognizing that Pettie's primary goal is to please women, as he states in the preface, and not to demonstrate a deep knowledge of classical sources, the division based on marital and love issues seems to be more well-aligned with my analysis, and so it is the taxonomy that will govern my discussion of the tales.

Diversified forms of love – of a woman (such as in *Tereus and Progne*), of a man (in *Scylla and Minos*), of an animal (in *Minos and Pasiphae*) and, last but not least, love for God (which is experienced by Alexius, the protagonist of the last tale) are central to *A Petite Palace*, as the narrator is not interested in the political or economical reasons of actions. It is clear that love rules the narrative world of Pettie's book, because he discusses love and marriage issues in all of the stories, regardless of the situation. The protagonists may be married, engaged, or uninterested in family life and the love may be requited (as in the case of

Admetus and Alcestis), or tragic (as in the case of poor Verecundus who is in love with Pasiphae).

If one takes a closer look at the first group, one will see that it deals with issues of marriage itself and the conditions that can influence a happy family life. The first two stories of the first group tell tales of adultery, an act that is very difficult for both partners to cope with. The first tale, *Sinorix and Camma,* is, in a sense, about female adultery, which was thought to be more alarming than that of a man: in early modern England adultery was considered to be a serious sin and marital fidelity was required of husbands as well as of wives; nevertheless, men "could, if they chose, ignore official doctrine for themselves at the same time they exacted fidelity from their wives"[87]. It is true that Camma does not accept another lover and does not commit physical adultery, but she thinks about it, carefully weighing all the pros and cons of this act in her mind, thus not entirely rejecting the idea from the onset.

The tale starts from the statement that "as amongest all the bonds of benevolence and good wil, there is none more honourable, auncient, or honest than Mariage" (11). The narrator clearly explains that marriage is the most important component of family life; if it happens that a husband and a wife have to live separately because of some external reasons, "a loving wife […] withereth away in woe and leadeth a life no lesse pleasant than death" (12). The language used underlines the degree of the wife's sorrow without her husband; such words as *withereth*, *woe*, *less pleasant,* and *death* demonstrate the everlasting grief that should be experienced by a wife in her husband's absence. Camma manages to preserve the sanctity and inviolability of the marriage and yields to no attempted persuasion of committing adultery.

[87] B. I. Kreps, "The Paradox of Women: The Legal Position of Early Modern Wives and Thomas Dekker's *The Honest Whore*". *ELH*, 69.1 (2002): 83-102, 92-93.

She has to pay for it, though: her husband is killed, she revenges his death on Sinorix (the killer) by poisoning him, she dies herself, and her children are left orphans. Pettie questions if these sacrifices are too excessive for the fulfilment of Camma's desire to remain chaste; however, he praises her for this goal.

Plutarch used the story of Camma in his *Moralia*, in a treatise called *On the Bravery of Women*. For him, the story was a political tale of two distant relatives, Sinatus and Sinorix. Sinorix killed Sinatus and proposed to his wife Camma. She agreed to marry him but during the wedding she poisoned him and herself[88]. Pettie, however, diminishes the political components of the story and places the emphasis on the romantic relationship. In Plutarch's narration the action took place in Galatia; Pettie transfers it to Sienna, Italy. Italian story collections were rather popular in sixteenth-century England, so this change could additionally provoke readers' interest. Sinnatus becomes just a noble gentleman, whereas Sinorix is the governor of the city. For Plutarch, it was important that both protagonists were of the same origin, as they were equal and had the same rights; violation of these rights was highly discouraged. Pettie may have changed the social positions of the characters to help young courtiers identify with Sinorix, as they, and he, were upper class representatives. This can explain the moral of the story, as the narrator warns young gentlemen against violating the family lives of others: "sutch love towardes the married is ever without lawe" (38), so that they avoid the lamentable consequences described in the story. A married woman, Camma is tempted by Sinorix; has he fallen in love with an unmarried lady, as opposed to with her, the tragedy would be avoided. So, Pettie addresses men in order to provide them with "utilitarian" information and to show that such behaviour is not suitable for a noble courtier. As for the

[88] Plutarch. "Bravery of Women". *Plutarch`s Moralia*. By Plutarch. Trans. F. C. Babbitt. Vol. 3. London, William Heinemann; Cambridge, MA, Harvard UP, 1909. 473-581, 551-555.

moral for women, Pettie makes an appeal to them to keep their temper: "it is naturally incident to women to enter into extremities, they are either to lovinge or to lothinge" (37) and to think twice before taking action, because their behaviour and decisions can greatly influence the people around them. However, by referring to a woman as extreme indicates that her behaviour is not rational. In fact, Camma overreacts. By twisting the moral in such a way that the actions of a chaste woman are considered to be irrational, Pettie appeals to the male reading audience[89].

Also, Pettie introduces two new characters, an old woman (Pandarina) and Sinorix's servant. Pandarina is a female variation on the name *Pandarus*. In Antiquity, Pandarus, as a male character, was mentioned by Homer in *Iliad* as a participant in the Troyan War and by Virgil in *Aeneid* as a companion of Aeneas. This character reappeared in Boccaccio's *Il Filostrato* (1336) as Troilus and Criseyde's go-between and then in Chaucer's *Troilus and Criseyde* (1370), where he also helped the lovers. As early as 1440, his personal name had degenerated into a common noun[90] and gradually took the form "(to) pander" – a verb and a noun that exist nowadays in the English language. George Pettie was the first to transform the male name into a female one: an old woman, "which knewe more fashions than was fit for honest women" (156). No doubt, readers of *A Petite Pallace* were aware of the Pandarus character, and its female version should have made them suspect the worst as soon as she appeared on the scene and started acting. Pandarina appears in two tales, *Sinorix and Camma* and *Scylla and Minos*, and in both of them her role is to persuade a female protagonist to take inappropriate actions. Pandarina, who is very eloquent, is bribed by Sinorix to convince

[89] Alwes, 378.
[90] The detailed analysis of the character and critical approaches to his image are given by S. Schibanoff in her article "Chaucer and 'Stewart's' Pandarus and the Critics."

Camma to commit adultery. In the other tale, she urges Scylla to cut her father's magic hair off his head to help Minos conquer the city. In both cases, the ladies pay a lot of attention to her speeches. While Camma does not follow her advice, Scylla does, and, by the end of each story they both are dead. Therefore, we can infer that she negatively influences the protagonists and that her interference does not bring them any good.

Sinorix's unwillingness to kill Camma's husband is significant, as it reflects early modern England's notions and attitudes towards crime. In fact, nothing can prevent Sinorix from killing Sinnatus. Firstly, he lives in a society where "sudden unexplained death was not uncommon, and forensic medicine largely unavailable, and thus unlawful killings escaped the attention of the authorities"[91]. Secondly, he is a city governor and, as his servant remarks, no one is in a higher position than him, so no one can accuse him of a crime[92]. However, at that period of time crime was chiefly regarded as an activity of the poor[93], and Sinorix may not have wanted to act beneath his social status and financial position and so persuades his servant to kill Sinnatus. Camma's husband is shot with a pistol, and the use of such a weapon represents a certain degree of plot modernization (murder with a gun), which makes the story more relatable and interesting for readers.

The second tale, *Tereus and Progne*, is about male adultery. It cannot be classified as an ordinary form of adultery, however, as it includes physical violence. Tereus rapes Philomela and cuts out her tongue to prevent her from telling anyone about the rape. Nevertheless, Tereus betrays his wife and his son, having destroyed his once fortunate marriage and the fragile happiness of his family. In the beginning, Pettie points out that "if it

[91] Malcolm Gaskill, *Crime and Mentalities in Early Modern England*. Cambridge: Cambridge UP, 2000, 286.
[92] Pettie, 32.
[93] J. A. Sharpe, *Crime in Early Modern England, 1550-1750*. London, New York: Longman, 1984, 176.

were meete for mortall creatures to complaine of their immortall creator, then truly may wee justly prepare complaint against our maker, for that of al his creatures hee hath made man most miserable" (40); he prepares his readers for the tragic story by describing multiple disasters and troubles waiting for characters during each stage of their development, from infancy to old age. The story itself tells of the inconstancy of Tereus' acts which destroy his family and the life of his wife's sister, Philomela. At the end, Pettie encourages female readers to make their own judgement and closes this discourse by saying: "It were hard here gentlewomen for you to give sentence who more offended of the husband or the wife, seeing the dooinges of both…" (55). H. Hackett points out the morally ambiguous address to readers in this case: "On the one hand the female reader seems to be given a certain amount of power to draw her own judgement and is even deferred to as an authority; on the other hand, to be drawn into making such judgement is shown as futile and laughable, the act of gullible dupe"[94]. While Pettie is eager to let his readers make their own decisions, they are somehow mocked, as both Tereus and Progne are cruel egoists, thinking only of their pleasures, and attempts to decide who is guiltier would not be possible. However, at the very end, he tries to reconcile everyone by announcing his own resolution: "I thinke them both worthy to bee condemned to the most botomles pit in hell" (55). This is quite a balanced conclusion, as every wrongdoer has to pay for his deeds.

The myth of Tereus and Progne was well described by Hyginus in *The Myths*[95] and by Apollodorus in *The Library*[96]. In fact, the works of Hyginus and Apollodorus were the main

[94] Hacket, 51.
[95] All the quotations from *The Myths* are taken from Hyginus. *The Myths*. Trans. M. Grant. Lawrence: U of Kansas P, 1960, http://www.theoi.com/Text/HyginusFabulae1.html.
[96] All the quotations from *The Library* are taken from Apollodorus. *The Library*. Trans. J. G. Frazer. Vol. 1. Cambridge, MA, Harvard UP; London: William Heinemann. 1921.

sources of classical mythological tales. Those works of art contained the biggest collection of myths of any kind. At the end of the myth, Progne was transformed into a nightingale and Philomela into a swallow, while Tereus became either a hawk (Hyginus) or a hoopoe (Apollodorus, 99-100). Pausanias briefly mentioned this myth in *Description of Greece* (233)[97], as he was interested in Greek history in general, not in one myth in particular. In his variation, Tereus was turned into a hoopoe, Philomela into a nightingale, and Progne into a swallow. Ovid used the same story in the sixth book of *Metamorphoses*[98] and, on the whole, the chain of events described by him is similar to that of Pausanias.

George Pettie again makes some changes to the story, striving to adapt it to the tastes and knowledge of his contemporaries. In his version of the story, Tereus comes to Athens not to conquer the city, as classical narratives suggested, but to propose marriage to Progne as rumours of her beauty are widespread. Thus, the fierce temperament of the king of Thrace is softened and he becomes more like a Renaissance courtier, ready to do anything to please his beloved and willing to satisfy his desire in a reasonable manner. Nevertheless, Pettie cannot avoid the magical transformation of the protagonists into birds, but he does not indicate exactly who becomes what, as it is irrelevant to him. Also, he introduces gods as a supernatural force able to deal with such atrocities. Another important change is the representation of own point of view. He is not an indifferent storyteller, as were his predecessors, who just enumerated events without any emotion. Pettie remembers that his principal audience consists of ladies (who are supposedly sensitive and highly emotional) and

[97] All the quotations from *Description of Greece* are taken from Pausanias. *Description of Greece.* Trans. W. H. S. Jones and H. A. Omerod. Vol 1. Cambridge, MA, Harvard UP; London, William Heinemann; New York, G.P. Putnam`s Sons. 1918.

[98] Ovid, *Metamorphoses*. Trans. B. More. Boston: Cornhill Publishing. 1922. www.theoi.com/Text/Ovid Metamorphoses1.html.

gentlemen (who are believed to be pragmatic) so he becomes an active participant. He feels especially sorry for Tereus' son Itys, an innocent victim, and severely blames Progne ("O ruthlesse rage, O merciles mother" (53)), believing that a mother is not capable of hating her child so much. Ladies are supposed to shudder to think of atrocities like this and to take care of their children, whereas gentlemen are taught to control their lust towards other ladies in order to save their families.

In both tales (*Sinorix and Camma* and *Tereus and Progne*), whether adultery is real or imaginary, it results in the failure of the marriage and the death of both spouses. In fact, they serve as excellent examples for male readers, showing how men can destroy the happiness of other families (as does Sinorix) and their own family (in the case of Tereus).

The third tale, *Germanicus and Agrippina,* deals with misalliance. The introduction to the tale states that "not the Planets but our passions have the cheife place in us, and that our owne desires not the destines dryve us to all our doynges" (56), concluding that people themselves are responsible for their destinies. This affirmation is demonstrated by a story of a young man whose deep passion for his wife and desire to provide her with her accustomed lifestyle drives him to the complete destruction of his family. Agrippina's financial position (certainly thanks to her father) is better and steadier than that of her husband Germanicus. Accordingly, she used to live a better life than she does in marriage. Her husband, trying to improve his position, does everything to provide Agrippina with a higher standard of life, but his desire to do so finishes tragically for both of them. Germanicus achieves a high position in the court and is killed because another courtier is envious of him, and Agrippina does not want to live without her husband. We know nothing of the punishment for Tiberius, Germanicus' killer, but Agrippina chooses proper way of life by preferring to stay passive and show an

attitude of quiet resignation to her fate. J. Panek quotes the recommendations of church fathers St. Jerome, St. Ambrose and St. John Chrysostom to early modern widows: "the virtuous widow is to live a sober, retired life devoted to piety and charity, and to achieve, through her strict chastity, a kind of renewed virginity that is more pleasing to God than matrimony"[99]. Agrippina, as a widow, follows those recommendations and lives according to religious rules, not engaging in actions like revenge or a search for a new husband.

The plot of the story was used by Tacitus in his *Annals*, where it can be read in books 1-3, which provide detailed descriptions of Germanicus' life and doings. Germanicus was a brave warrior and a noble person. He did a lot to ease the lives of ordinary people and was highly respected[100]. Suetonius, in *The Twelve Caesares,* also mentions the story of Germanicus and Agrippina; most of their life is described in the fourth book. Suetonius told that Germanicus was said to be a grandson of the Emperor Augustus. He was very talented and people loved him very much. He died at the age of 34. His wife survived him, though her life was not fortunate: she was exiled from the country and died of hunger[101].

Tacitus and Suetonius' narratives are recounted in *A Petite Palace*; nevertheless, Pettie makes certain changes to the classical plot to make it more interesting and comprehensible for his contemporaries. His Germanicus is an ordinary young man in the court of the Emperor Octavian. Changing his social position, Pettie makes his social status similar to that of young courtiers in the court of Queen Elizabeth I, therefore helping them to identify themselves with an ancient hero. Also, all the military deeds of Germanicus are removed to devote more time

[99] Qtd. in Jennifer Panek, *Widows and Suitors in Early Modern English Comedy*. Cambridge: Cambridge UP, 2004, 18.
[100] Tacitus, *The Annals*. Trans. Alfred John Church and William Jackson Brodribb. http://classics.mit.edu/Tacitus/annals.html.
[101] Suetonius *The Twelve Caesares*. Trans. Robert Graves. England, New York: Penguin Books, 1980.

and literary space to love and marital issues, which are believed to be of greater interest for young ladies and gentlemen.

Agrippina dies very soon after Germanius, as she cannot live without him. This sacrifice is supposed to show the female audience the exemplary behaviour of a devoted wife and a religious woman and to encourage ladies to follow Agrippina's example should they find themselves in a similar situation. However, the moral following the tale addresses not only women but also men, as both a husband and a wife should think twice before their actions (as they are responsible for their own lives, as is indicated in the beginning of the story) and should be reasonable when trying to attain their wishes: "gentlewomen […] it is your partes also to way your husbandes wealth, and not to decke your heades and neckes with golde when hee hath none in his purse, […] man is to bee begged for a foole who will prefer his wives pleasure before his owne and her profite" (84). Doing so, Pettie warns his male readers against the destiny of Germanicus who falls victim to his love for Agrippina and puts her desires above his own. The word "profite" here bears a double connotation; it is both moral and fiscal. After marriage, early modern women consigned to their husbands', "over which they could no longer exert any decisional or administrative powers"[102]. As for moral profit, gender norms at that time dictated that men rule and women obey[103], so men's pleasures were more important than those of women. No doubt, George Pettie is aware of those facts and he reflects them in the tale collection: a man should firstly consider his desires and take advantage of his wife's property and then he can pay attention to her needs.

[102] Kreps, 86.
[103] Johanna Rickman, *Love, Lust, and License in Early Modern England: Illicit Sex and the Nobility*. Aldershot: Ashgate Publishing Company, 2008, 27.

The fourth novella, *Amphiaraus and Eriphile*, is about marriage for money. As M. Ingram puts it, in early modern England the wealth of the prospective bride or groom was of major importance in the choice of a spouse, and widows, if they had property, could be very attractive to bachelors[104]. The marriage of Amphiaraus and Eriphile who is a widow is an example of such a notion. They respect each other and their family life seems to be successful and happy, but as soon as Eriphile has the opportunity to obtain more money, she forgets all the vows and promises she has given to her husband and, after brief reflection, betrays him and becomes even richer than before.

The tale deals with the problem of greediness that can also lead to a marriage break-up and general disaster. The principal idea is that "there is nothyng that doth more argue and shew a base mynde, then covetous desire of coyne & ritches, and nothyng more signe of a noble heart, then not to desire wealth if one want it, and liberally to bestow it, if hee have it" (85). Eriphile, as a greedy woman, undoubtedly demonstrates a simple mind, as her desire to acquire as much money as possible and the associated self-interest and cruelty ruin the life of her admirer and then cause the death of her husband. She dies at the end, though her death cannot correct the things she has done.

Hyginus' fibula was very short and dealt with Amphiaraus, his wife Eriphile, and their son Alcmeon. Amphiaraus knew that if he went to attack Thebes he would die, so he hid himself and tried to escape. However, his wife accepted gifts from the king of the country and showed him her husband's refuge. Amphiaraus was killed and their son avenged his death by murdering his mother Eriphile (Hyginus). The outline of Apollodorus' narrative in *The Library* was similar and was divided into two parts (3-355, 377-381), although it was much

[104] Martin Ingram, *Church Courts, Sex and Marriage in England, 1570-1640*. Cambridge: Cambridge UP, 1987, 140-141.

more complicated and detailed. Pausanias described the sanctuary of Amphiaraus in the land of Oropus and mentioned a legend existing in this Greek region (185-187), which was very similar to the narrations of Hyginus and Apollodorus.

George Pettie makes drastic changes to this classical myth, leaving only the names of the protagonists and the general idea components – family life, wife's betrayal, husband's death – untouched. He starts by changing the social status of Amphiaraus and Eriphile. Amphiaraus is a wealthy gentleman who wants to marry the widow Eriphile. To his surprise, she refuses him, saying that she has already been married, has no desire to remarry, and is satisfied with her present lifestyle. By doing so, Eriphile follows the recommendations to widows imposed by Christian doctrine and church fathers (in the same way that Agrippina does in *Germanicus and Agrippina*). However, as it can be seen later, her greediness is stronger than her piety.

Pettie introduces a new character, named Infortunio, to demonstrate the excessive cruelty of Eriphile. His name shows from the very beginning that he will not be successful in conquering her heart: it consists of two Latin words: a noun "fortūna" ("destiny", "happiness", "luck") and a negative prefix "in" ("without"). By giving a minor character such a name and showing his failure, Pettie may have been warning the readers against giving their children unfortunate names, because a child with such a name can be predestined to an ill-fated life. Eriphile rejects Infortunio and marries Amphiaraus as he is richer and more mature. After her husband's death, she decides to return to Infortunio but is rejected, as he does not have any desire to be with her. All this is connected with her original greediness, which forces her to commit unpleasant actions and to forget her lonely life as a virtuous widow.

The moral of the story comes from its main theme: readers, both ladies and gentlemen, are informed of the negative consequences of greed: "not to suffer your selves to be caryed away with covetousnesse, you see to what miserable ende it brought this married disloyall couple" (100). The readers are also strongly advised to not be too cruel and hard-hearted to those who show them devotion, as "they that delight to drowne other[s] in dolour, shall not swimme long in pleasure them selves" (102). By giving these two moral lessons, Pettie shows female readers what could happen if a woman is too greedy or too cruel; the male readers, in turn, are warned against marrying greedy women.

The fifth tale, *Icilius and Virginia*, is devoted to the relationship of an engaged couple and informs the readers that it is obligatory to marry with pure intentions; even before being legally married, the desecration of marriage is also a form of adultery. The tale itself is dedicated to the beginning of love between two young people. At first, the narrator scrutinizes various versions of how love originates and concludes that "love cheifly to bee grounded upon the similitude of manners shewed and signified by familiarity and abode together" (103). In the tale, Pettie shows how Icilius and Virginia gradually start falling in love, but then their love story ends abruptly with the tragic death of Virginia who prefers to be killed by her father and to remain chaste instead of staying alive but dishonored.

The story represents a modernized version of a very well-known classical narrative. It appeared for the first time in the third book of Livy's *History of Rome*, although Livy was not interested in romantic matters and used the plot to show the political events that resulted in great changes in the political situation in the country. Geoffrey Chaucer used the plot in *The Canterbury Tales* (1478) and Niccolò Machiavelli took the story into consideration in *The Discourses on the First Ten Books of Titus Livy* (1513-1517), where he used it with the same

purpose as Livy – to demonstrate that ordinary people were strong only as a group and they needed someone or something to unite them. The plot was then developed by William Painter in the first volume of *The Palace of Pleasure* (1567) and by George Pettie in *A Petite Palace*. Later, Virginia's story became extremely popular in Western European culture. A lot of writers used it for their literary works, such as John Webster's *Appius and Virginia* [1608] and Jean Galbert de Campistron's *Virginie* [1683], and it was also used in paintings (such as Filippino Lippi's *The Story of Virginia* [1478-1480] or Sandro Botticelli's work of the same title [1504]). It is also famously alluded to in *Titus Andronicus* at the moment of Lavinia's death.

Pettie follows the classical outline rather accurately, although he does not pay much attention to the political consequences of Appius' behaviour. The whole story collection deals with issues of love, and politics can apparently distract readers from following the tale and understanding the moral, which is closely connected with the amorous content of the story. As for the changes made, Icilius, not being very rich, decides to participate in war primarily because of the possibility of earning money and fame and being able to marry, not to protect the city and strengthen its political position. The moral of the tale is simple: "virtue and chastity is to bee preferred beefore worlde or wealth, beefore friend or father, before love or living, before life or death …" (124-125). M. Hannay states that all Renaissance women were instructed to be chaste, silent, and obedient, and the "stricture of chastity allowed no exceptions for rank, not even for the queen"[105]. J. L. Vives, in his book *On Education of a Christian Woman,* explains that chastity was always sacred and venerable among people of all

[105] Margaret P. Hannay, "'O Daughter Heare': Reconstructing the Lives of Aristocratic Englishwomen". *Attending to Women in Early Modern England*. Eds. Betty S. Travitsky and Adele F. Seeff. Newark: Associated University Presses, 1994. 35-63, 38.

society classes. He calls virginity "the greatest good" and explains that its loss will be the greatest sorrow for all the girl's relatives[106], and Pettie again reminds female readers of this maxim, giving an example of Virginia, who prefers to die a virgin instead of living in disgrace all her life. Other women should do the same if necessary and keep their chastity as their most precious gift. As for the language of the moral, we can see a lot of examples of terms presented as oppositional (*world-wealth, friend-father, love-living, life-death*) used to emphasize the absolute necessity for women to keep their chastity and to show that there is no excuse for not doing so. Also, alliteration contributes to the rhythm of the phrase, linking them together, and giving the readers additional pleasure while reading.

The first group of tales concludes with the sixth story, *Admetus and Alcestis*, which points out the willingness of a couple to leave their countries, friends, and relatives in order to be together and then make a voluntary sacrifice – the wife is ready to give her life to extend that of her husband. This devotion to each other is rewarded by the gods and the couple lives happily ever after.

The story starts with the statement that marriages are predestined and regardless of our own wishes and desires, they "by a contrarrie course of the heavens and destinies, are carried, as it were against our willes" (126). The story itself is about the children of two bitter enemies. Admetus and Alcestis love each other and finally marry, having overcome all the obstacles set against them by destiny and their fathers. Female fidelity is also underlined: the wife sacrifices her life, saying that the country needs a king more than a queen (143). Her husband is in such despair after her death and the gods are so deeply affected by her deed and cannot tolerate his sufferings that they resurrect Alcestis. It can be concluded that this love, which is predestined

[106] Juan L. Vives, *The Education of a Christian Woman: a Sixteenth-Century Manual*. Trans. Charles Fantazzi. Chicago: U of Chicago P, 2000, 83.

by the heavens, turns out to be much stronger than everyone can imagine and helps the couple successfully overcome many obstacles.

This myth was told by Hyginus in two fabulas, *Admetus* and *Alcestis*. There was another fabula, *Apollo*, which was an analogue and helps better our understanding of the story in general. In *Apollo*, the eponymous character gave Admetus a gift: when the time would come for him to die, if any other person would agree to die for him on his own free will, Admetus would continue to live. When this time came, his wife, Alcestis, wished to die instead of him. After her death, Admetus was so inconsolable that Apollo felt pity for him and returned Alcestis back to life (Hyginus). Apollodorus used the same plot, though he specified that only Admetus' mother, father or wife could die instead of him. While his parents refused, his wife agreed to sacrifice her life for him (91-93). Euripides wrote the tragedy *Alcestis*, with the same plot.

The biggest difference between this classical myth and Pettie's narration is that in *A Petite Pallace,* Admetus and Alcestis' parents are enemies and their children have to leave their countries to get married. However, when Admetus' father dies of sorrow and distress, as a result of his son's improper conduct, the young man has to return and govern the country as the real king. Pettie shows that disobedience like that of Admetus can lead to the destruction of parents' hopes and well-being and may even cause death; it appears to be a warning for all young people. Nevertheless, Pettie sympathizes with the unfortunate lovers and criticizes their parents for interfering in their children's lives: "O pitiles parentes to prefer their owne hate beefore theyr childrens love […] to forget yt themselves were once younge and subject to love" (138), demonstrating that he supports young lovers. Once again, we see an example of alliteration ("pitiles parentes to prefer"); the repetition of the same consonant makes Pettie's

reproach of Admetus and Alcestis' parents even stronger. As for the relationship between parents and children, in early modern England the traditional law of the church insisted that "the mutual consent of the couple was alone necessary to make a marriage", but parental influence was still rather strong[107]. Taken into consideration that a lot of male and female readers of *A Petite Pallace* were parents themselves, Pettie may have given them a vivid example of what could happen if parents interfere too much with their children's choice of a mate. The moral of the story reminds ladies: "you should die to your selves and live to your husbandes, you should counte their life your life […] so shall there bee one will in two minds" (145-146). The phrase exploits a "life-death" opposition and demonstrates a conflation of identities. This rhetorical approach helps the readers better perceive a reference to a well-known early modern idea that "husband and wife were legally as well as spiritually considered one flesh and one body, but coverture reserved to the husband alone the role as that body's head"[108]. A husband and a wife are one whole, not two different people; however, a wife should obey her husband in all ways, as the society in which she lives imposes this obligation.

As can be seen, the first group of stories tells of the hidden dangers of family life, which, as they can shatter the peace and quiet of marriage or even destroy it, are to be avoided. It finishes with a tale demonstrating an ideal marriage. Pettie enumerates the main components of impeccable family life: marital fidelity of both partners, the desire of two people to see themselves as a single whole, the readiness to give happiness and pleasure to each other, and the absence of misalliance. He explains to his readers, both ladies and gentlemen, what they should do to live happily.

[107] Ingram, 135.
[108] Kreps, 86.

The second group consists of the tales 7-12 and is also connected with amatory issues. It starts with a tale of young people who are not married, story 7, *Scylla and Minos*, and deals with two kinds of misalliance and the results of such a mistake. The first kind is a social one (a young courtier Iphis falls in love with a princess, Scylla, and is rejected because of his lower social rank); the second one is bound up with age (a young princess falls in love with the older King Minos and is rejected by him). The consequences are unpleasant for both men and fatal for the princess, who loses her life at the end of the story. In this tale, Pettie advances an idea that "the inconveniences of love bee infnite and that it bringeth us from modesty to impudencie, from learnynge to lewdness, from stayed firmnes to staggering fickelness" (147). This moral presents a parallel antithesis sentence that underlines the fact that love makes us lose our minds and behave in rather strange ways. To demonstrate this point, Pettie creates a story of a young girl who, being too arrogant, causes problems for her lover and then falls in love with her father's foe, King Minos, and betrays her country and her father, Nisus. In the end, having been rejected by Minos, she perishes in the sea.

Apollodorus in *The Library* told the story of Scylla and Minos, but in his version Minos himself killed the girl (115-117). Pausanias in *Description of Greece* recounted of the city of Megara and the story of King Nisus and his daughter Scylla, who fell in love with her father's enemy and in order to be with him, cut Nisus' hair, thus depriving him of his magical force (209-211). In *Metamorphoses*, Ovid told a similar story but mentioned that Nisus was transformed into an eagle and Scylla into an unnamed bird (Ovid).

No doubt, Pettie knows the story of the King of Crete and the Princess of Alcathoe. He leaves both the protagonists (Minos, Scylla, and Nisus) and the whole plot development (Scylla betrays her father but is rejected by Minos) unchanged. At the end of the story, Scylla

just drowns by herself and is not transformed into a bird. By doing so, Pettie, apparently, tries to avoid the supernatural causes of the events and make the actions more natural. Some minor characters are added: a young and unfortunate courtier, Iphis (who is in love with Scylla), and Pandarina (who persuades Scylla to betray her country). Pandarina was a rather common character type in early modern England and Pettie has already introduced her in the tale *Sinorix and Camma*. The name *Iphis* was used by Ovid in two different tales of *Metamorphoses*; however, these characters had no connection with Scylla.

The moral lesson is again rather simple: "shee that would make no account of her inferiour, could not be accounted of by her superiour" (164). The opposition that is present in the sentence is intensified by the proverbial tone of the phrase. Giving such a moral lesson, Pettie refers to a widespread belief that personal connections are very important for people "of all social strata in early modern society and especially so for the elite"[109]. *A Petite Pallace*'s audience consists of male and female courtiers at the Elizabethan court (and the Queen Elizabeth herself, as Pettie specifies in the dedication), so they are supposed to understand very well the importance of good relationships for their personal lives and careers. Describing Scylla's story, Pettie shows once again how important it is to be on familiar terms with everyone and what can happen if a person does not follow the social conventions. Pettie may have introduced Iphis into the story to make this moral lesson more vivid for the readers: Scylla is a princess and Iphis is just a courtier; his social position is lower than hers. Minos belongs to the same level of society as Scylla, but he is older and thinks that her act of betrayal

[109] Rickman, 7.

does not correspond with the nobility[110]. So, Scylla rejects a person inferior to her and is rejected by a man who considers himself her superior.

Curiatius and Horatia, the eighth tale, again deals with love issues, but this time Pettie comes to the conclusion that love has nothing to do with earthy matters, which is opposed to the message of *Icilius and Virginia*: "Love it is so farre without the compasse of reason and bounds of nature, that there can no reason, no cause, no conjectur bee given of it. […] Therefore no earthly thing but some supernal power sure it is" (166-167). Horatia, the protagonist of the tale, does not believe Curiatius' love and devotion to her and is not ready to show her feelings towards him for a long time. When she finally decides to marry him and put her private happiness first, her family does not really understand her personal preferences and she is killed by her own brother.

The classical story that is used by Pettie appeared in the first book of Livy's *History of Rome*. Livy focused on the battle between the families of Curiatius and Horatius, then on Horatius' trial (37-39); love issues were extremely unimportant for him. William Painter repeated Livy's story without any plot deviations[111]. George Pettie, however, does make some changes. Having shifted the political emphasis of the story, he pays special attention to the beginning of love between Curiatius and Horatia and completely omits the trial over Horatius after his crime, as politics and investigation in court are able to distract readers from contemplating over the moral, which is specifically about marriage: do not think twice, do not refuse good offers, "take time in time, let not slip occasion, for it is baulde behynde, it cannot be pulled backe agayne by the heare. Marrye whyle you are young." (184). Unmarried women in early modern England were not considered to be wise or sensible: A. Erickson gives an

[110] Pettie, 164.
[111] William Painter, *The Palace of Pleasure*. Ed. J. Jacobs. Vol. 1. Edinburgh, London: Ballantine, 1890, 15-22.

example of the proverb, recorded from the sixteenth century, which "frightened that 'a woman who died a maid' would lead apes in hell"[112]. Pettie probably wants to remind ladies of this fact and to persuade them to marry when there is a possibility to do so. In their turn, gentlemen are advised to marry young women. Pettie puts the whole burden of guilt onto Horatia (183): if she had not deliberated so long, they would have already been married and Curiatius, as a married man, would have the right to not go to war. Thus, Horatia's indecision and slowness cause his untimely death as well as her own.

On the contrary, the protagonist of the ninth tale, *Cephalus and Procris*, is struck by the beauty of a girl and instead of getting to know her, marries Procris almost immediately. He does not take the time necessary to realize that she is too young to love him truly and so he is punished for being hasty and for his imprudence.

Cephalus and Procris is a tale of jealousy; "marriage which is a meane to make us immortall, […] is accompanied with cares in number so endlesse and in cumber so curelesse […]. And […] there is none that more torments us, then that hatefull helhounde Jelousy" (186). Jealousy can ruin any relationship, as it erodes the confidence between partners. In the above case, the jealousy is mutual: at first Cephalus suspects his wife of committing adultery and questions her fidelity, and then Procris thinks that her husband will seek vengeance by committing adultery himself. Terrible jealousy transforms a once happy marriage into a nightmare for both of them and leads to their imminent death. Alliteration, which is abundant in the sentences, serves as an intensifier of the whole idea of destructive jealousy.

As for the classical sources, this story is confusing as there is an enormous number of variations; very often they contradict each other. In this chapter we will have a quick look at

[112] Amy L. Erickson , *Women and Property in Early Modern England*. London and New York: Routledge, 1995, 48.

the most well-known of them. Hyginus in *The Myths* gave a careful and detailed description of the tale, telling about Cephalus and Procris' parents, children and marital complications. Apollodorus in *The Library* recounted the story of the adultery of Procris (in fact, her two love affairs with Pteleontus and Minos) and that she was accidentally killed by Cephalus (103-105). Pausanias in *Description of Greece* outlined that Cephalus was exiled from Athens because of his wife's murder and lived in Thives (201). Ovid in *Metamorphoses* told his story in the form of an autobiography: Cephalus told his listeners the story of his life.

George Pettie keeps the plot in the same form as was presented in *Metamorphoses* but does make some changes. The setting is moved from Athens to Venice and Cephalus and Procris are turned into "a lustye younge gallant and a bewtifull girle, both of the Duke of Venice courte" (185). As previously stated, Italian tale collections were popular in England during the Renaissance period, so this change in setting could harness the popularity of the Italian collections. Pettie also pays a lot of attention to the events preceding the marriage of Cephalus and Procris and this is the main difference between his narration and the classical narrations, as no one ever had written anything about their life before their marital union. However, Pettie is extremely interested in those things as they are indicators of what goes wrong and destroys a once happy marriage that is turned into a miserable existence and finishes so tragically. The young lovers' parents are opposed to their wedding, as Cephalus is not rich enough and Procris is too young, but Procris falls ill as she does not want to live without him. They marry, but this hasty union does not result in any good, and pretty soon Cephalus starts regretting his action. This development of the story shows young courtiers the necessity of thinking twice before making a proposal to their beloved, as their error can be fatal for everyone. Also, Pettie harshly criticises Procris for her greediness: "O divell woman,

that will doe more for golde than goodwill" (201). Procris prefers money to being loyal to her husband and that fact makes Cephalus feel pity for his marriage even more than he did before. At the very end, the narrator recommends ladies to keep their chastity and loyalty to their husbands, because by doing so, their husbands will be too ashamed to commit adultery or not be loyal (208). This tale reminds us the story *Sinorix and Camma*, as both deal with marital fidelity and adultery. In both cases, Pettie refers to the idea that women are required to be faithful to their husbands and repeats it once again to make sure that ladies remember.

The stories *Curiatius and Horatia* and *Cephalus and Procris* appear to be two sides of the same coin: what happens if lovers wait too long to get married or if they marry too soon. They both end tragically, as delaying and rushing represent two extremities that are to be avoided. Young readers, both male and female, have to think carefully before marrying and neither wait too long nor hurry too much. If they follow this advice, their family life will be harmonious and successful.

Thus far, all the stories of the second group have ended tragically – by the end of the stories, both protagonists are dead. However, the three final stories finish more or less happily: at least, their protagonists stay alive. Pettie may have wanted to demonstrate that not all amatory relationships end in death. The narrator uses the same method in the first group of stories, having put the tale *Admetus and Alcestis* at the end to show that a long and happy family life is achievable.

The tenth tale, *Minos and Pasiphae*, reminds us again of misalliance. Pettie states that family life is subjected to various troubles and problems, "and amongst all ye inconveniences which are to bee foreseene in this bargaine, there is none more daungerous, then inequalitie of estates beetweene the parties" (210). After this sentence, the narrator clearly demonstrates that

such a marriage always leads to destruction of the couple. Minos, the king of Crete, marries Pasiphae, a knight's daughter, who is a very beautiful lady but is not of royal blood. Unfortunately, her behaviour is far from that of a real queen and she cannot attain the level of nobility desired by her husband. This fact does not seem to be an insurmountable obstacle to their family life and both spouses stay alive. Unfortunately, their happiness is totally destroyed; moreover, the husband's discontent, jealousy, and suspicions forces Pasiphae to be conjugally unfaithful, and the principal reason of this act is an original misalliance.

Hyginus recounted this story in *The Myths.* He explained the unnatural lust of Pasiphae to a bull as a result of a curse by Venus. Apollodorus in *The Library* stated that Minos was one of the sons of Zeus and Europe and Pasiphae was the daughter of Helios. He wanted to obtain a beautiful bull and promised to sacrifice it to Poseidon; however, he did not fulfil his promise and Poseidon made the animal savage and contrived that Pasiphae should conceive a passion for it (303-305). Ovid used this plot in *The Art of Love*[113].

Pettie's modifications are concerning, in the first place, the changing of the social status of the protagonists to give an excellent example of misalliance – Minos is the king and Pasiphae is just a daughter of a knight, so she is of a lower social status (whereas the Greek authors stated that they both were children of gods and were of the same divine descent). Secondly, the bull does not represent a supernatural gift of Poseidon or another god; it is just an ordinary, though extremely beautiful, bull. Later, Pettie tries to justify Pasiphae's actions as the whole story is "a hystorie whiche seemeth so mutch to sounde to the shame of your sexe" (225) by saying that her lover is really an animal, but her husband's secretary whose name is Taurus ("taurus" means "bull" in Latin). Doing so, the narrator probably wants to make the

[113] Ovid. "The Art of Love". *The Art of Love and Other Poems*. By Ovid. Vol. 2. Trans. J. H. Mozley. Cambridge, MA, Harvard UP; London, William Heinemann, 1915. 11-176, 33-35.

tale believable and plausible, without any supernatural external influence, and to show that his readers should be aware of possible complications of misalliance. Like adultery, it does not bring any good in family life.

Pettie describes Minos' love for Pasiphae very carefully, as well as his emotional suffering resulting from her lower social position, thus warning young readers that if they want to make the same choice, they are likely to experience similar feelings. He also introduces a new character named Verecundus, derived from a Latin word "verecundus" meaning "shy" or "bashful", who is a favorite of the king. Pasiphae does not have any problem attracting Verecundus' attention, though this does not help her win back her husband's heart. On the contrary, he is deeply disappointed by her flirting with another man. Pettie continues to focus on the idea of female fidelity and recommends to female readers to not do shameful things like this, as if they do, their husbands could do the same. However, if a wife is virtuous, her husband will be ashamed of lying to her (226). The moral lesson for gentlemen is very utilitarian: "suspicion and slaunder maketh many to bee that which they never ment to bee" (226). They are advised to deal justly with their wives and neither blame nor be suspicious of them, otherwise, they can find themselves in the same pitiful situation as Minos.

The last two tales, *Pygmalion's Friend and his Image* and *Alexius*, are devoted to ennobling and elevating love that leads people to heavenly pleasure and the refining of their spirit. *Pygmalion's Friend and his Image* narrates of Pygmalion's love for a married lady, Penthea. The lady is not loyal to her old friend and devoted admirer. She easily forgets him as soon as she meets another gentleman. Rejected, Pygmalion is disappointed in the female sex in general and decides to live in solitude. However, having fallen in love with a beautiful statue,

he has to change this decision. His love is so passionate, ennobling, and frank that the gods bring the statue to life.

Apollodorus in *The Library* described Pygmalion as the King of Cyprus, who avoided women because they were evil. He made an ivory statue instead and asked Aphrodite to make it come to life. His wish came true. The beautiful woman was given the name Galatea and they lived long and happily (100-101). Ovid in *Metamorphoses* told the same story, but at the end Pygmalion and his wife had two sons.

As usual, Pettie makes his own changes. Once again, the setting takes place not in Cyprus (as Apollodorus and Ovid suggested) but in Italy, as the whole story collection is written in the Italian fashion. He also tries to explain Pygmalion's hatred of the female sex by more understandable reasons. A woman prefers another man to him, thus hurting his feelings. This is enough for him to conclude that women in general are not worthy of anything, as they are treacherous and impossible to trust. But his love for a statue changes everything. He pleads that Venus forgives his blasphemy against women and brings his statue to life. This done, Pygmalion marries his beloved and they are happy together. As has been already mentioned in the first chapter, Pettie may have wanted to show that not all women were frivolous and impossible to be trusted, as was widely thought in the Middle Ages and in early modern England[114], so men should be more careful in expressing their feelings towards women. As Pygmalion's story shows, he is very sorry for having blamed the female sex in general.

Pettie zealously protects the idea that friendship between men and women exists, and they can enjoy each other's company without being sexually involved: "Pygmalion may bee a

[114] Very good collections of popular beliefs and the sayings of the Fathers of the Church directed against the feminine sex can be found in Warner's *Alone of All her Sex: the Myth and the Cult of the Virgin Mary* and in Ranke-Heinemann's *Eunuchs for the kingdom of heaven: Women, sexuality, and the Catholic Church*.

presedent and proofe to confure the errour of those who thinke there can be no hot and fervent love betweene a man & a woman, unlesse it proceede of some pleasant practise between them" (234). He gives an excellent example for young courtiers: sexual relations between men and women are not obligatory; on the contrary, ladies and gentlemen can be real friends, share similar interests, and just spend time together.

The tale finishes with a universal appeal to all readers about the necessity of maintaining friendships with old friends: "True friends are not like new garments, which will be the worse for wearing, […] they are like spices, which the more they are pounded, the sweeter they are, or like many wines whiche the older they are the better they are" (246). The tale's readers are strongly recommended to maintain contact with their friends and not to leave them for new friends. This focus on friendship is a reflection of the ideas and beliefs in early modern England. L. Hudson makes clear that "friendship" in the sixteenth century was an economic dependency as well as an affective bond[115] and also an intellectual pursuit, as configured by the Humanists. M. Sandidge indicates that friendship was a useful tool for individuals "not only because of the favors friends might bestow but also because of the public image friendship could project"[116]. Having friends was necessary for social status and a socially acceptable life, so being out of contact could harm a courtier's image. Ladies and gentlemen were advised to remember this. Similes, as having a universal appeal, were a rather popular rhetorical device and as G. Puttenham stated in his *Arte of English Poesie*, they were

[115] Lorna M. Hutson, *The Usurer's Daughter: Male Friendship and Fictions of Women in Sixteenth-Century England*. London: Routledge, 1994, 3.
[116] Marilyn Sandidge, "Early Modern Friendships: Additional Perspectives". *Friendship in the Middle Ages and Early Modern Age: Exploration of a Fundamental Ethical Discourse*. Eds. Albrecht Classen and Marilyn Sandidge. Berlin, New York: Walter de Gruyter GmbH & Co, 2010. 105-112, 109.

considered to be extremely persuasive figures for usage in poetry and prose fiction[117]. Pettie uses similes taken from well-known facts to rhetorically support and reinforce his idea about friendship.

The last tale, *Alexius*, questions young gentlemen's life decisions: "the greatest doubt which doth most deepely distresse a younge man, is to determine with himselfe, what life in this life it bee best to enter into…" (248). The narrator explains that young people do not know what to choose: they listen to their parents and friends, and also try to understand what they themselves would like to do. The story itself illustrates the life of the protagonist "who beeing setled in a steadfast state of lyfe as was to bee thought, yet was hee driven to change, and change againe" (249).

The legend of Saint Alexis, which is the source of inspiration for George Pettie for this last tale, was a compilation of two different stories. The first story was of a poor beggar of unknown origin. Only just before his death did he tell that he was born in Rome of rich and noble parents. The second one was about Saint John the Calybite, another young and noble Roman. The only difference between him and the protagonist of the first story is that he returned home, lived there as a beggar for several years, and, before his death, disclosed his identity to his parents[118]. Pettie follows the plot of the legend in general, although he does make some changes. The city where the story takes place is unknown, as in this case, it is not important. The tale is about divine love and it can happen anywhere. Alexius is a young man who dedicates all his time to studying; he wants to live his life this way. However, he listens to his father and marries but then decides to pursue his original idea, as at first it is necessary to

[117] George Puttenham, *The Arte of English Poesie*. Ed. Edward Arber. London: Alex Murray & Son, 1869, 247-248.
[118] V. L. Dedeck-Héry, *The Life of Saint Alexis. An Old French Poem of the Eleventh Century*. New York: Publications of the Institute of French Studies, 1931, 1-3.

obtain the kingdom of heaven and only then could one enjoy physical pleasures. His love for God is so strong and steady that because of it, the protagonist sacrifices his wife, parents, and friends, living the rest of his life in pilgrimage. The moral, however, advises women to not consider their husbands as their private property: "Gentlewomen may also learne hereby, not to repose any permanent pleasure in practising with your husbands, but only to use their companie as a solace, to sweeten ye sowernesse of this life withal" (270-271). In fact, this moral does not really fit the story, as the tale itself is about the love for God, not of a woman, but Pettie still remembers that the primary audience of this tale collection is female readers, so he has to direct some advice towards them. The narrator may have wanted to demonstrate that if a woman stays at home and supports her husband's passions and aspirations, this support helps keep him at home and guarantees a successful family life, as the husband would not need to leave their house to do what he is inclined to, even if his piousness is stronger than his affection towards his family.

As it can be seen, the eleventh tale tells about the love of a married woman and then of an extremely platonic and pure kind of love to a statue. The power of this love is able to turn the statue into a real girl and an excellent wife for Pygmalion. Two young people, equal in all ways, manage to live a long and happy life. The last tale is about a more elevating love – love for God. Alexius is happy in his family life, but his love of the Heavenly Father appears to be more powerful than his love for his wife and parents as it grants incomparable pleasure and bliss, which is intellectual and, as such, is mightier than any sensual delight.

As can be perceived, Pettie thinks that the two significant obstacles for a successful family life and a prosperous marriage are adultery and misalliance. Adultery is a serious crime. As a result, the first part of *A Petite Pallace* is mostly devoted to providing examples of

it and explanations for it. The second part is mainly devoted to misalliance and its consequences. The last tale, nevertheless, shows that there is one more kind of love – celestial love; ideally, it should be preferred to any other. The problem is that not everyone is capable of perceiving it. The same idea was expressed by Pico della Mirandola in *A Platonick Discourse upon Love*, where he spoke of the ladder of love: "in the first sense, Humane Love is the image of the Celestial; in the second, desire of sensible Beauty; this being by the Soul abstracted from the matte is intellectual. The greater part of Men reaches no higher than this; others more perfect separate themselves as much as possible from the Body. This is the Image of Celestial Love"[119]. Mirandola distinguished three kinds of love: sensual, intellectual, and celestial. Alexius, the protagonist of the last story, strives to achieve celestial love, which is the most significant for his soul and for the souls of all male and female readers. This may be the reason for finishing *A Petite Palace* with the tale based on a hagiographical text: readers are shown the possibility of spiritual progression and are urged to make all possible efforts to follow this path. As Baldassare Castiglione put it: "let us direct all the thoughts and powers of our souls to this most holy light, that shows us the path leading to heaven; […]. Here we shall find safest refuge from the dark storms of this life's tempestuous sea"[120]. The entire collection of tales demonstrates that life is turbulent and that a lot of troubles, sometimes unexpected and distressing, can be experienced; nevertheless, if we are ready to leave everything and appeal to the heavens, all the earthly problems will mean nothing, as eternity is waiting for us.

To conclude, *A Petite Pallace of Pettie His Pleasure* is distinctly oriented towards a female audience. This is indicated in the preface and repeatedly underlined in the narration: a

[119] Giovanni Pico Mirandola, *A Platonick Discourse upon Love*. Ed. Edmund C. Gardner. London: Grand Richards, 1914, 44.
[120] Castiglione, 355.

lot of attention is constantly paid to relationship problems. Moreover, if we look at the overall picture, only in four tales are women totally responsible for all the negative outcomes. In all other cases, men are guilty as their actions caused indignation and vengeance on the part of the female characters. *A Petite Pallace*'s tales use the exempla structure and, at the end of each story, recommendations and advice are given to the readers. What is worth noticing is that the moral lessons are addressed not only to gentlewomen, as it would be assumed based on the book's dedication. The tales also constantly appeal to male audiences. In early modern England the number of literate men was much greater than that of women. They would also like to know more of the women's world and its secrets. As for the classical narrations used, the sources of the tales are treated rather creatively. Pettie is not afraid to drastically change the tales by adding new characters and removing traditional ones, shifting the emphasis from politics and economics to amorous issues, and expressing his own ideas, thus creating a sort of dialogue with the reading audience. *A Petite Pallace* is additionally interesting for its reflections of the cultural and social situation in early modern England, as commonly accepted and widespread ideas and beliefs help us better understand the lives of the nobility and ordinary people in the sixteenth century. All this makes *A Petite Pallace* an outstanding Renaissance collection of tales.

Chapter 3. The Forming of the Euphuistic Style and the Stylistic Features of *A Petite Pallace of Pettie His Pleasure*

A Petite Pallace of Pettie His Pleasure is written in English. For modern readers this fact seems absolutely normal and natural: an English author writes a book for Englishmen and Englishwomen in English. However, the linguistic situation in sixteenth-century England was far from being ideal for English writing, and George Pettie himself had to defend his right to write in English. In the preface to his translation of *The Civile Conversation* (1581) he wrote: "There are some others yet who wyll set light by my labours, because I write in Englysh […] they think that impossible to be doone in our Tongue: for they count it barren, they count it barbarous; they count it unworthy to be accounted of"[121]. Not only did Pettie offer a theoretical defence of the language in *The Civil Conversation*, but also in *A Petite Pallace* the author clearly demonstrated in practice the endless possibilities of his mother tongue, using a pompous and highly artificial style that was later named "euphuistic" (in honour of John Lyly's *Euphues* [1578]). This chapter considers debates concerning the usage of the English language in England during the Renaissance period and then concentrates on the rhetorical devices used by Pettie in his collection of stories. Furthermore, literary effects created by the devices are analyzed. The examination of figures of speech and their impact on readers and listeners leads to the conclusion that Pettie demonstrated convincingly that the English language is really versatile and able to captivate an audience as easily as Latin, French or Italian. In turn, this allows us to call Pettie the real founder of the euphuistic style.

[121] George Pettie, "The Preface to the Readers". *The Civile Conversation of M. Steeven Guazzo. The First Three Books Translated by George Pettie, Anno 1581 and the Fourth by Barth. Young, Anno 1586*. Ed. Edward Sullivan. London: Constable & Co., 1925. 7-12, 9-10.

Sixteenth-century England experienced strong Italian and French influences. Many Englishmen visited Italy, and Italian and French novellas were constantly translated into English. In fact, "the earliest *novella* translated into English was the eighth tale in the tenth book of Boccaccio's *Decameron*. Sir Thomas Elyot embodies this tale in *The Governour* (1541) as an illustration of the qualities implied in perfect friendship"[122]. After the Norman Conquest, French was the official language of England, and the country became bilingual: "the upper classes spoke French […] French was always essential to anyone with ambitions of rising in the social scale. The rest of the population continued speaking English at home and among themselves"[123]. As J. Jusserand indicates, in Medieval England the English language was left for the lower classes to speak. In the Renaissance, French and Italian enjoyed enormous popularity, with both being taught at Oxford and Cambridge. Greek and Latin became courtly. They were taught in the schools and out of the schools and their knowledge was important for the nobles[124], because the aristocracy, "following the example of King Henry VIII and his children, made a parade of their knowledge. Ignorance was no longer the fashion"[125]. As for vernacular literature, literature in English also existed in the Middle Ages: Layamon's *Brut* (ca.1190-1215), *Ancrene Riwle* (1224-1235), Robert Mannyng's *Handlyng Sinne* (1303), *The Owl and the Nightingale* (12th or 13th century), William Langland's *Piers Plowman* (written ca.1360-1387), Geoffrey Chaucer's *Canterbury Tales* (14th century), *Pearl*, *Sir Gawain and the Green Knight*, *Patience*, *Cleanness* (all of them written in the late 14th

[122] Edward J. O'Brien, Introduction. *Elizabethan Tales*. Ed. Edward Joseph O'Brien. Boston; New York: Heughton Mifflin Company, 1937, 11-33, 13.
[123] Robert Claiborne, *English. Its Life and Times*. London: Bloomsbury Publishing, 199, 99.
[124] Jusserand, 87.
[125] Ibid.

century) can serve as examples. However, "it was not till the middle of the sixteenth century that the writing of vernacular prose was warmly advocated and systematically undertaken"[126].

Linguistic debates about the English language and its usage can also be traced to the Middle Ages, though writers "tended to present the unequal relationship of English and French primarily as a social issue rather than a stylistic one, concerned with language choice and language use: if French had superior status, it was because the upper classes spoke it"[127]. In the Renaissance period, the defense of English continued. Roger Ascham in *The Scholemaster* (1570) expressed his displeasure of the prevalence of Latin: "all men covet to have their children speak Latin"[128]. Other English authors and translators started to defend their native language: "English writers began to emerge from traditional deference to Latin, Italian and French as superior languages"[129], trying to prove that Englishmen can benefit more from speaking and reading books in English than from foreign languages. For example, the author of a letter to Hoby, prefixed to the latter's *Courtier* (1561), maintained "that knowledge may be obtained in studying only a mans owne natiue tongue"[130]. There existed different ways of defending English as a language which was as suitable for usage as French or Latin.

One way was persuasion: a writer tried to persuade his readers that the English language had the right to exist in England. For instance, in Philip Sidney's *Defence of Poesie* (published in 1581), he vigorously protected the right of the English language to be used and argued that everyone should learn it: "But for the uttering sweetly and properly the conceit of

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[126] George Saintsbury, *History of Elizabethan Literature*. New York: Macmillan & Co., 1920, 29.
[127] Jocelyn Wogan-Browne, Nicholas Watson, Andrew Taylor, and Ruth Evans, eds. *The Idea of the Vernacular: an Anthology of Middle English Literary Theory, 1280-1520*. University Park: Pennsylvania State UP, 1999, 4.
[128] Roger Asham, *The Scholemaster*. Ed. J. Stern. London: Thoemmes, 1996, 40.
[129] Helen Hackett, *A Short History of English Renaissance Drama*. London; New York: I. B. Tauris, 2013, 13.
[130] R. F. Jones in his book *The Triumph of the English Language: A Survey of Opinions Concerning the Vernacular from the Introduction of Printing to the Restoration* provides a detailed list of arguments in favor of using the English language instead of foreign ones.

the minde, which is the end of speech, that hath it equally with any other tongue in the world. And is particularly happy in compositions two or three words together, […] which is one of the greatest beauties can be in a language"[131]. Another way was the enrichment of the English vocabulary with the purpose of making the language as rich as the Romance or classical languages. However, there existed two opposing tendencies.

Some writers, such as Thomas Elyot, preferred to take words from other languages and introduce them into English, thus following the path of imitation. Elyot himself was trying to solve the problem connected with the lack of words in English. He wrote in his work *Of the Knowlege Whiche Maketh a Wise Man* (1533): "I intended to augment our Englyshe tongue, wherby men shulde as well expresse more abundantly the thynge that they conceyued in theyr hartys hauynge wordes apte for the pourpose: as also interprete out of greke, latyn or any other tonge into Englysshe"[132]. The opponents to this tendency regarded "borrowing as an obstacle to expand knowledge among the unlearned. New terms from other languages are not easy to understand and the plainness and purity of the mother tongues can be destroyed"[133]. One of the purists was John Cheke, who clearly expressed his ideas in a letter to Thomas Hoby: "I am of this opinion that our own tung shold be written cleane and pure, unmixt and unmangeled with borowing of other tunges"[134]. However, debates concerned not only lexical enrichment, but also style. George Puttenham in the work *The Arte of English Poesie* (1589) explored and listed figures of speech, necessary for better speaking and writing in English. The author

[131] Philip Sidney, "A Defence of Poesie". *A Defence of Poesie and Poems*. By Philip Sidney. London, New York, Toronto, and Melbourne: Cassell and Co., 1909. 13-127, 121-122.
[132] Thomas Elyot, *Of the Knowlege Whiche Maketh a Wise Man*. Ed. Edwin Johnston Howard. Oxford, Ohio: The Anchor, 1946, 5-6.
[133] B. Crespo Garcia, "English and French as L1 and L2 in Renaissance England: a Consequence of Medieval Nationalism". *Cederi*. VII (1996): 107-114, 120.
[134] John Cheke, "Letter to Thomas Hoby". *Prose of the English Renaissance*. Eds. J. William Hebel, Hoyt H. Hudson, Francis R. Johnson, and A. Wigfall Green. New York: Appleton-Century-Crofts, 1952. 146-147,146.

underlined that most of the terms bore Latin or Greek names, as rhetorical devices had their origins in Antiquity, but as he wrote for Englishmen, he would give the terms English names; however, giving "euery figure of importance his vulgar name," he wrote "the Greeke or Latine originall with them"[135] for better and easier understanding of their meanings.

George Pettie was perfectly aware of the existing problem. He also defended the language and tried to solve the problem; he was sure that the use of Latin words could improve English a lot: "I know no reason why I should not use them, and I finde it a fault in my selfe that I do not use them: for it is in deed the ready way to inrich our tongue, and make it copious, and it is the way which all tongues have taken to inrich them selves"[136]. Nevertheless, Pettie is not the only one who can be mentioned in connection with the practical realization of the content of theoretical debates. In *Castell of Love*, written by Lord Berners in 1530s and carefully analyzed by J. Boro, it is possible to trace some stylistic features, such as rhetorical questions and hyperboles. Also, the researcher states that such devices were really important for the readers' experience of the text: "as a result of the abundance of parallelisms, antitheses and parallel antitheses, the prose of *Castell* has a definite rhythm"[137]. On the other hand, *Euphues: The Anatomie of Wit* and *Euphues and His England*, created by John Lyly and published in 1578 and in 1580, respectively, are considered to be the most significant rhetorical works (the term "euphuism" is derived from the name "Euphues") and are composed of extremely artificial constructions.

In fact, *Euphues* was not the only English work of art filled in with unnaturally sounding constructions. E. A. Baker remarks that prose in the sixteenth century was generally

[135] Puttenham, 169.
[136] Pettie, "The Preface to the Readers", 11.
[137] Joyce Boro, "'This Rude Laboure': Lord Berners's Translation Methods and Prose Style in *Castell of Love*". *Translation and Literature* 13 (2004): 1-23, 18.

characterised by its highly artificial character, and a prose writer used "artificial effects of assonance, alliteration, and iterating cadence"[138]. If one takes this statement into consideration, one can come to conclusion that instead of being an exception, *Euphues* is quite an ordinary work or, as H. S. Canby puts it, it is a "natural development in the prose of this ardent generation, where every writer tried to wield a nobler phrase, and achieve a more excellent diction for the expression of the swelling ideas of the renaissance"[139].

Different researchers have contributed to defining euphuism and enumerating its characteristic features. H. S. Canby is sure that the characteristic trait of euphuism is "the number of similes, especially of those drawn from supposed natural history"[140]. C. Lewis insists that "in Lily's own time the word 'euphuism' referred exclusively to the learned similes"[141] and that "what constitutes euphuism is neither the structural devices nor the 'unnatural' history but the unremitting use of both. The excess is the novelty"[142]. J. Jusserand says that the style "consists in an immoderate, prodigious, monstrous use of similes, so arranged as to set up antitheses in every limb of the sentence"[143]. A very precise (though long) description and analysis of euphuistic style is provided by M. W. Croll in his article "The Sources of Euphuistic Rhetoric"[144].

A Petite Pallace of Pettie His Pleasure, printed in 1576, about 40 years after *Castell of Love* and two years before the printed appearance of *Euphues*, is literally stuffed with various rhetorical figures, which enables us to consider it as an euphuistic text that predates *Euphues*.

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[138] Baker, 13.
[139] Canby, 131-132.
[140] Ibid., 135.
[141] Lewis, 313.
[142] Ibid.
[143] Jusserand, 107.
[144] Morris W. Croll, "The Sources of the Euphuistic Rhetoric". *Euphues: The Anatomy of Wit. Euphues and His England*. By John Lyly. Eds. M. Croll and H. Clemons. London: Routledge & Sons; New York: E. P. Dutton & Co, 1916. xv-lxiv, xv-xvi.

For example, D. Bush, in his article about Pettie's work, remarks that *A Petite Pallace* "has a tiny niche in a literary history mainly because it is the most notable document, before Euphues, in the development of euphuism"[145]. In another article on the same subject, the researcher points out that *A Petite Pallace* is "fully developed euphuism, except that the number of similes drawn from strange beasts is comparatively small"[146]. He also agrees with E. Baker about the importance of poetry for the development of the style: "Certain aspects of Petties' euphuism owe something to his study of the verse of his age, in which some euphuistic qualities were common before they became a marked element of prose"[147] .

The rhetorical devices used by George Pettie were particularly important and they were remarkable while reading aloud. In the Renaissance period, reading was often a public performance, as a lot of people were illiterate. They could not read themselves, but they could listen to literate men reading. Also, people tended to read aloud in their heads: silent reading "often involves an imagery speech component: we can hear our own 'inner voice' pronouncing words mentally"[148]. Such "communities of listeners," as defined by S. Rendall, existed among the upper classes as well as among the common people[149]. Rhetorical devices were rather significant, because they provided additional pleasure for listeners and made a story more captivating and attractive. In the case of silent reading, however, figures of speech helped to appreciate the language on a deeper level and to satisfy exquisite literary and educational tastes of readers. As G. A. Kennedy remarks, rhetoric "provides ways of

[145] Bush, "The Petite Pallace of Pettie his Pleasure", 162.
[146] Bush, "Pettie's Petty Pilfering from Poets", 325.
[147] Ibid.
[148] Marcela Perrone-Bertolotti et al. "How Silent Is Silent Reading? Intracerebral Evidence for Top-Down Activation of Temporal Voice Areas during Reading". *The Journal of Neuroscience*. 32.49. (2012). 17554-17562, 17554.
[149] Rendall, Steven. "Reading in the French Renaissance: Textual Communities, Boredom, Privacy". *Reading the Renaissance: Culture, Poetics and Drama*. Ed. Jonathan Hart. London: Routledge, 1996. 35-44, 39.

emphasizing ideas or making them vivid. It enlivens the page. It may demonstrate the writer's education, eloquence, or skill, and it thus often makes the writer more acceptable to an audience"[150]. *A Petite Pallace* is full of examples of rhetorical devices such as different sorts of alliteration, word repetition, rhyme, zeugma, oxymoron, simile, and antithesis. These will be analysed in order to demonstrate Pettie's literary skills and the impression they make upon listeners.

While reading the collection of stories, a reader inevitably notices abundant examples of various forms of alliteration: repeating the same sound – usually a consonant – either at the beginning of consecutive words or in words that are in close succession.[151] L. Kricka suggests that "alliteration is an interesting intellectual exercise. […]. Prospects of success are limited by the scope of the words that comprise the ever changing English language, and the even greater challenge of arranging them into a sensible way for a specific topic"[152]. In fact, alliterative verse is the oldest form of poetic composition in English: "long before the enormously varied and complex alliterative output of Chaucer's time, alliteration was the dominant poetic form in Old English poetry"[153]. Numerous Middle English compositions such as *The Proverbs of Alfred* or *The Worcester Fragments of the Soul's Address to the Body* are "'hybrids', mixing rhyme, alliteration and syllable-counting in often erratic patterns"[154]. Layamon's *Brut* "exhibits some of the four-stress meter of the earlier alliterative style, […] and in addition to

[150] George A. Kennedy, *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times*. Chapel Hill and London: U of North California P, 1999, 3.
[151] All the definitions of rhetorical devices are taken from The Online Dictionary of Language Terminology (ODLT). www.odlt.org.
[152] Larry J. Kricka, *Alliteration, Again and Again. Alliterations from A-Z*. Bloomington: Xlibris Corporation, 2013, 16.
[153] Scott Lightsey, "Alliterative Poetry in Old and Middle English". *A Companion to Old and Middle English Literature*. Eds. Laura Cooner Lambdin and Robert Thomas Lambdin. Westport, CT: Greenwood Publishing Group, 2002. 37-49, 37.
[154] Donka Minkova, "The Forms of Verse". *A Companion to Medieval English Literature and Culture c.1350-c.1500*. Ed. Peter Brown. UK: Wiley-Blackwell, 2009. 176-196, 176.

the alliteration, two in five lines contain end-rhyme"[155]. *Piers Plowman* is written "in alliterative long lines, within a plain alliterative register"[156]. *Sir Gawain and the Green Knight* is "the finest of the alliterative romances and, indeed, of all Middle English romances except perhaps Chaucer's *Knight's Tale*"[157]. L. Benson, in his book on *Sir Gawain*, states that the alliterative verse was used by the poets "to analyse, to suppress the generalisation and present instead the parts of the object described or the stages of the action narrated"[158]. As can be seen, alliteration is a characteristic rhetorical device for the English national literary tradition, so the numerous examples of it in *A Petite Pallace* can serve as an indicator of Pettie's national patriotism and his wish to find some inspiration within the linguistic system of his mother tongue. Of course, Pettie was eager to show that the English language is good enough to be a national language, and it should not be a source of shame, but it was not the only goal. Alliteration also produces specific literary effects and it was employed "as a decorative or ornamental device"[159], so, another purpose may have been connected to a desire to impress listeners and provide them with aesthetic pleasure from listening. These uses of alliteration may be seen in the forms and variants of alliteration in *A Petite Pallace*[160], as the following will demonstrate.

Dispersed alliteration happens when the alliterating letters are distributed over a clause or sentence. In the sentence "… the feare of approaching **d**eath **d**oeth **d**ayly **d**aunt us, and at length his **d**eadly **d**artes **d**oe utterly **d**estroy us" (*Tereus and Progne*, 42) the use of the [d]

[155] Lightsey, 43.
[156] H. Barr, *Signes and Sothe: Language in the Piers Plowman Tradition*. Cambridge: Boydell & Brewer, 1994, xi.
[157] Dorothy Everett, *Essays on Middle English Literature*. Ed. Patricia Kean. Oxford: Clarendon, 1955, 68.
[158] Larry D. Benson, *Art and Tradition in Sir Gawain and the Green Knight*. New Brunswick, New Jersey: Rutgers UP, 1965, 176.
[159] S. DeFord, C. H. Lott, *Forms of Verse*. New York: Meredith Corporation, 1971,192.
[160] Hartman, xxi; Swart, 12-13.

sound is shown. It sounds abrupt and sharp, bringing a feeling of something perilous and disagreeable. The choice of words confirms this subconscious sensation: “death”, “deadly”, “destroy”, “daunt” and “dartes” imply an imminent danger, as death cannot be escaped. The listeners can feel the character’s emotions of fear. Another example, “For if **w**ant of **w**orldly **w**ealth coulde **w**orke your **w**oe, **w**hy you **w**ant nothyng …” (*Icilius and Virginia,* 110), is connected with the glide sound [w], which creates a mood of surprise. This mood is emphasised by a question-word “why”, containing the same sound. Astonishment is supported by the context: money can solve the problem, but the character does not want it. The listeners are invited to question themselves about the reasons of such a strange behaviour and, probably, analyze them. One more example, “You **h**ave **h**arde (Gentlewomen) that one **h**armefull **h**and make a **h**and of two **h**armelesse wightes, and that **h**and **h**ad **h**angd **h**imself to…” (*Curiatius and Horatia*, 183), represents an [h] sound. It is pronounced almost breathlessly, as if the speaker is afraid of something; the sequence of “h”-words and the choice of words themselves (“harmful”, “harmless”, “hangd”) emphasizes the negative effect and shows unwillingness of the speaker to share the information he is sharing. These three examples permit us to understand how qualities of the language can enhance the literary effect of the sentences.

Patterned alliteration takes place when the alliterating letters belong to words in similar positions in corresponding word-groups, but in each word-group only one letter is used. The sentences “Shortly upon this the **w**hirlyng **w**heele of Fortune turned theyr **t**alke to **t**eares, their **w**oordes to **w**aylyng […], their **h**appinesse to **h**eavinesse … (*Germanicus and Agrippina*, 81); “…can **f**lowers & **f**rost, can **w**armth and **w**inter, can **m**irth & **m**elancholy agree together?” (*Icilius and Virginia,* 125); “… which drave two princes from theyr **p**leasant **p**allaices, from

their **f**lourishinge **f**reindes […] from their **g**orgeous **g**arments, […] yea from **h**eavenly **h**appinesse, to **w**ilde **w**ildernesse, to **d**eserte **d**ennes, to **c**arefull **c**aves, with **h**awes and **h**ippes, to **p**ilgrims **p**eltes, to **d**aunger of **d**evouring, to **m**isery of **m**inde, yea to **h**ellish **h**eaviness" (*Admetus and Alcestis,* 137) are typical examples of this type of alliteration. Two facts are easily remarked upon in these three instances. First, the sentences are long (the second sentence to a lesser extent), though well divided into pairs of phrases. Such division gives a certain balance to the sentences, at the same time making them less difficult to understand. Second, each pair of phrases is alliterated (that is to say, it contains words starting from the same sound). The first example is distinguished by the quality of sounds: the first word of each phrase is pronounced differently because of the following vowel sound: "talke" [tɔ:k] – "teares" [tɪəs]; "**w**oordes" [wɜ:dz] – "**w**aylyng" [weɪlɪŋ]; "**h**appinesse" ['hæpɪnəs] – "**h**eavinesse" ['hevɪnəs]. Pettie may have chosen the words like this on purpose: to demonstrate the importance of the first ones, because "talk", "words", and "happiness" have a more positive connotation in comparison to "tears", "wailing" and "heaviness". The second example is written in a proverbial form, and words of opposite meaning are linked, though alliteration in each pair of phrases – "**f**lowers" and "**f**rost", "**w**armth" and "**w**inter", "**m**irth" and "**m**elancholy" – emphasize the fact that extremes cannot meet or that they can only meet poetically. In the last example, one can see an enormous number of alliteration examples. Some of them are designed to place in opposition phrases with positive and negative meanings (for example, the opposition of "**g**orgeous **g**arments" in the first part of the sentence to "**c**arefull **c**aves" in the second part is made not only by the choice of words, but also by the choice of the sounds: a voiced consonant [g] is opposed to a thick and unvoiced consonant [k]). The choice of opposing words is also important: the positive words of the first part are

opposed by the negative ones in the second one. It is interesting to note that negative consequences of actions of the characters are more numerous than positive ones – a clear indicator of the fact that the author does not support two lovers running away from home, and his feelings are transferred to the listeners.

Transverse alliteration occurs when two or more alliterating letters distributed over corresponding word-groups are repeated alternately. In the example "But the cause of my **h**asty **c**omminge and **h**eavy **c**ase is this …" (*Tereus and Progne*, 44), alliteration serves to enhance the effect and underline the reasons for an event. Instead of a simple indication of a fast arrival, the narrator uses the sound [h] which emphasizes the speed and importance and the sound [k], more stable and thicker than [h], which shows the result of the action: the character did come and he does have a case. Another example, "… where there is neither **f**ecilitie in **p**ursuyng, neither **f**elicitie in **p**ossessing …" (*Admetus and Alcestis*, 126), provides additional bonding of the phrase, making both parts an integral part of the action: the sound [f] creates an effect of freedom and happiness, whereas the sound [p] contradicts it and gives an abrupt effect, as if freedom is rejected. The context of the phrase confirms it: neither pursuing nor possessing can give a feeling of happiness; everything is in vain.

Reversed alliteration originates from the situation when two or more alliterating letters in a word-group are repeated in reversed order in a second word-group. In "doeth the tender care, the **c**areful **ch**arge, and **ch**argeable **c**ost which I have ever used in bringynge you up…" (*Germanicus and Agrippina,* 730,) the sounds [k] and [ʧ] emphasize the fact that the character sacrificed a lot in his life. The sound [ʧ] in combination with a long vowel sound [ɑ:] helps to understand the importance of the sacrifice. A thick sound [k] and the choice of the words, such as "careful" and "cost", adds to the image of the sacrifice, and the listeners start to sympathize

with the character. One more example, "So that learning and wit is the only **w**ealth of ech **c**ountry, the only **c**onquerour in **w**arre, …" (*Alexius,* 256), puts an accent on pairs of opposite phrases: "wealth"/"warre" and "country"/ "conqueror", making listeners wonder if learning is really as important as the character thinks; if the narrator speaks of it in military terms, learning can be something dangerous and undesirable for reasonable people.

The above-mentioned examples can clearly demonstrate the significance of alliteration in public performance or private reading. Listeners, overwhelmed by endless repetitions of the same letters may not have really cared about the content of the stories; the pleasure caused by the sound of the language could have been much more important to them.

Assonance (repeating or rhyming with similar sounding vowels) is also present in the stories of *A Petite Pallace*. The term itself is derived from the Latin *assonare*. In the sentence "… to cast sutch divelish d**o**ubtes of her h**o**nesty, whose very c**o**untenance c**o**ntaineth c**o**ntinency in it" (*Curiatius and Horatia,* 171), the sounds [au] and [ɔ] produce an effect of suffering and moaning, which is further emphasized by the context of the sentence: the character is not sure if his beloved is really honest or not, and such uncertainty makes him suffer and moan. In another example, "Wilt thou **i**ncrease his m**i**schief with thine owne m**i**sery?" (*Cephalus and Procris,* 204), the [ɪ] sound is a high one (according to the position of the tongue in the mouth). The high sound attracts more attention to the words in which it is used, and gives an emphasis to them; the words themselves speak of tragic things, such as "misery" and "mischief" and make listeners feel sorry for the character. It is important to note, however, that assonance is less noticeable than alliteration. The [r] sound alliteration in the first example and alliterated [d] and [k] in the second one attract attention immediately,

whereas [aɪ], [au] and [ɔ] are less remarkable. In spite of this fact, assonance is possible to attract the listeners' attention and make them experience some feelings towards the characters.

Consonance (repeating similar sounding consonants or consonantal patterns in either consecutive words or words that are in close succession) is derived from the Latin *consonare*, and is also used in the collection of stories. The sentence "… there is **n**o**n**e more ho**n**orable, au**n**cient, or ho**n**est the**n** Mariage …" (*Sinorix and Camma,* 11) is a typical example of this rhetorical device. The nasal consonant sound [n] attracts all the attention, as it is voiced and emphasizes words of positive connotation. If one takes into consideration that all the words are connected with marriage, it is clear that the narrator wanted to stress the importance of lawful matrimony by using words with the sound [n] to describe it. The second example, "…and so long shee **c**ontinued in these **c**arefull **c**onje**c**tures, …" (203), deals with the sound [k] and demonstrates the pensive mood of the character and her indecision: the listeners get an impression of stumbling while trying to cope with a hard consonant sound [k]. The sentence does not run smoothly; neither do the character's thoughts.

Another rhetorical device, homoioteleuton (repeating the same sound at the end of consecutive words or at the end of words that are in close succession) was first identified by Aristotle in his *Rhetoric;* in Latin it was first used in *Rhetorica ad Herennium*[161]. Homoioteleuton tries to tie the words together, thus providing a sense of integrity, which is very important while dealing with the long and sophisticated sentences built by Pettie. It is possible to present this figure of speech with the following examples: "… but our bodies also are brok**en** with cares, tak**en** with crampes, shak**en** with paulseies, torment**ed** with the stone,

[161] *Thesaurus Graecae Linguae, ab Henrico Stephano Constructus. Post Editionem Anglicam Novis Addittamentis Auctum, Ordineque Alphabetico Digestum Tertio Ediderunt*. Ed. C. B. Hase. Vol. 5. Parisiis: Excudebat Ambrosius Firmin Didiot, Instituti Regii Franciæ Typographus. 1831-1856, column 1969.

lam**ed** with the goute, dri**ed** with dropsies" (*Tereus and Progne*, 42); "She for the most part sitte**th** still at home, shee hauke**th** not, shee hunte**th** not, shee dise**th** not, shee in manner receive**th** no other contentation but in his company" (*Curiatius and Horatia,* 176); "… so while I spent my time in pleasure, assoone play**ing**, assoone parl**ing**, now dawnc**ing**, now dall**yng**, sometime laugh**ing**, but always loyter**ing** and walk**ing** in the wide fields of freedome …" (*Cephalus and Procris,* 187-188). Each sentence can be divided into pairs of phrases (the same idea as in the case of patterned alliteration), but here the markers of division are similar endings rather than alliterating sounds: "en" and "ed" in the first example, "th" in the second, and "ing"/"yng" in the third. The endings are not rhymed, but they still give the feeling of rhyming. Also, they place emphasis on the subject of the sentence: in the first example, "our bodies" are the most important (the endings show various transformations of the characters and, consequently, serve to explain to the listeners what could happen with their bodies). In the second one, "she" is important (and the absence of leisure activities, which is supposedly not good for a lady), and in the last one, "I" (at the same time demonstrating to the listeners what kinds of activities can enter the category "pleasure"). What is more, the words in question are all verbs, and they place the emphasis on actions.

Polyptoton, another figure of speech where words that derive from the same root are repeated to increase emphasis, was defined by Isidore of Seville in his work *Etymologiae*[162]. In the example "… and **continued continuall** warre one against the other" (*Admetus and Alcestis,* 127), the words with the same etymology are "continued" and "continuall". The first word emphasizes the infinite character of the war, and listeners are invited to think if this war is really necessary to be continued. Another example, "can hee think to finde mee **faithfull**

[162] Ibid., column 1465.

towards him, that am **faithlesse** to mine owne father?" (*Scylla and Minos*, 163) demonstrates a problematic situation: the character is ready to betray her father in order to be loyal to her lover. This may provoke listeners to wonder if such a behavior will be appreciated by both parties. So, they can foresee possible negative consequences of the actions, and when at the end of the story they learn that they have been right, it gives a kind of moral satisfaction because of their own perspicacity. In the third example, "and notwithstandinge she assayed the assistaunce of reason […] to mortyfy her **beastly** desire to the **beast** …" (*Minos and Paciphae,* 225), the word "beast" demonstrates that the character's desire is absolutely inappropriate, hinting that it is a sort of a crime against nature. It surely cannot lead to a happy ending!

These examples represent just a small part of the whole body of different sorts of alliterations, but they give a clear idea of how a text filled with numerous examples of alliteration looks. A text like this may have been an ideal one for reading aloud, as listeners are hypnotized by the rhythm of the narration. As has been mentioned before, the plot of the stories recedes in importance and is completely replaced by the sounds of the sentences.

However, alliteration is not the only rhetorical device designed to give pleasure to listeners. A number of other figures of speech are available in the collection of stories, such as word repetition, rhyme, zeugma, oxymoron, simile, and antithesis. All of them had already been known to writers (and listed in Puttenham's *The Arte of Englis Poesie*), but Pettie has managed to use them all in the same text and not just one time, but many times and in many combinations. The examples below show very well the literary skills of the author.

Conduplicatio (word repetition) is used for putting an emphasis on a certain idea or for helping listeners to concentrate on a key idea. In the example "For what **lyfe** (alas) in this **lyfe**

is to bee counted **lyfe**, without his **life** and love? What **joy** in this common **joy** can I count **joy** and not him in**joy** who was my only **joy**?" (*Curiatius and Horatia,* 182), the key words are "life" and "joy", and they are used positively. The narrator does not forget that his collection of stories is about love and amorous issues, and he puts emphasis on life and joy: love is life; it also brings a lot of joy. A woman can find the meaning of her life in the love of her partner. By stating this, Pettie subtly convinces female listeners that women cannot be happy without their men, so they have to be grateful to them for being loved. In another example, "… then **farewel** reason, thou resteth not in **womans** head: then **farewel** wyt, thou wieldest not **womens** doings: then **farewel** fayth, thou art no **womans** pheare: then **farewel women**, you are no mates for me" (*Pigmalions Friende and his Image,* 233), the key word "women" bears negative connotations: the character states that wit and reason are not female qualities. This may be done to please the male audience, because men also constituted a part of the listeners' and readers' communities. In one more example, "and this was the **lesson** in deede that liked him, this hee thought yᵉ **lesson** of al **lesson**[s], yᵉ only **lesson** which led to perfect learning" (*Alexius*, 260), the word "lesson" bears a positive connotation instead of a neutral one, as the character is pleased with it. What is more, in this sentence one can notice examples of dispersed alliteration: "**l**esson," "**l**earning," "**l**ike". The verb "to like" puts an additional emphasis on the word "lesson". This may be designed to show to the audience that education (any kind of it, not just school education) is a positive thing and it should not be neglected.

Examples of rhymes are numerous, but I will cite three of them: "Yes no doubt of it, for like as streames the more yᵉ **stop** them the higher they **flow**: and trees the more yee **lop** them the greater they **growe**..." (*Sinorix and Camma,* 29); "Then to true doe I finde that every dram of **delight** hath a pound of **spight**, and every inch of **joy**, an ell of **annoy** annexed unto

it" (*Icilius and Virginia,* 106); "The Gentleman though greatly dismaide to see both his goodwill **neglected**, and his giftes **rejected** …" (*Scylla and Minos,* 151). In general, "rhyme makes a poem easier to memorize; one end-word cues us to remember the next, and each recurring sound reminds us of its previous occurrences"[163]. *A Petite Pallace* is not a poem, but as seen by the examples above, rhymes are usually used for emphasizing proverbs or to make a proverb from a saying; that is to say, they fulfill the same function as they do in a poem. This is clearly demonstrated in the first and second examples, where rhymes facilitate the task of remembering "proverbs". In the last example, however, the rhyme is employed to emphasize the miseries of a character: not only he was not accepted as a person, but his gifts were also not appreciated. Listeners are invited to sympathize with him and to feel anger towards another character who made the gentleman suffer.

Zeugma is used when a single noun or verb governs multiple parts of a sentence. *A Petite Pallace* does not contain a lot of zeugma examples in comparison to other rhetorical devices, but they are still present. For instance, the sentence "… and perswadinge her selfe by his woordes and lookes that his love **was** loyall without lust,__true without triflinge, and__faythfull without faygninge …" (*Sinorix and Camma,* 70) provides a dramatic effect, emphasizing the real power of love: this is love that cannot be betrayed and is able to survive anything. If the narrator made three separate sentences instead of one with zeugma ("love was loyal without lust," "love was true without triflinge", "love was faythfull without faygninge"), the listeners could not experience the feeling of overwhelming love, as the compressing effect of the sentence could be barely unnoticeable. Another example, "yea now my marrying **is**

[163] Amanda Watson, "Off the Subject: Early Modern Poets on Rhyme, Distraction and Forgetfulness". *Forgetting in Early Modern English Literature and Culture: Lethe's Legacy*. Eds. Christopher Ivic and Grant Williams. New York: Routledge, 2004. 83-95, 83.

turned to mourning, my wedding__to weeping" (*Curiatius and Horatia,* 182), is designed to distress the listeners: they are expecting a happy ending and a marriage, it does not happen, and the protagonist is extremely unhappy. Distressed listeners are easily persuaded to feel sorry for her.

Another rhetorical device, oxymoron, is a figure of speech where terms that are or seem contradictory are used together. The sentence "but this **hatefull love** by nature wee follow, it bereeveth us of reason …" (*Pigmalions Friende and his Image*, 236) is intended to show how the character feels. On the one hand, he understands that this love is not correct, it is hateful and it is better for him to be rid of it. On the other hand, he is still in love and cannot do anything but continue feeling love. This contradiction apparently tortures him and listeners perfectly understand it. Also, it recalls the conventions of courtly love, and the character is linked to that tradition. Another example from the same story, "a **monstrous miracle** no doubt, and rather to be wondred at then credited: …" (ibid, 243), demonstrates the contradiction between a miracle (which always has a positive connotation) and its nature ("monstrous"), showing in fact that the miracle is not a miracle at all as it would be better if it never happened. The listeners are invited to think about it and not to trust every miracle they see or hear about. In both cases the narrator succeeds in attracting the listeners' additional attention to the situation.

Similes (a comparison of one thing with another thing, often [but not always] using 'like' or 'as') are abundant in the stories of *A Petite Pallace*. They are taken from nature; they are simple, but clear to everyone and help Pettie to convey his idea more fully. For example, in the sentence "… but shee **like a tirannous Tiger** flong him from her …" (*Tereus and Progne*, 54) Pettie demonstrates that a woman in anger can be tyrannous, intolerable, and vicious like a

wild animal. In another sentence, "her haire cumly curld, glistered **lyke golde**: her pierceinge eies, twinckled **like starres**: her alabaster teeth stoode **as a ranke of precious pearles**" (*Minos and Paciphae,* 211), it is shown that a beautiful woman (when she is not in rage like a tiger) is worthy of celestial comparisons or rare jewels. One more example, "… you neglect your countries commoditie, and live (**like a drone by the hony**) of other mens handes" (*Alexius*, 250), deals with a male character and states that if a man is not able to take his own decisions and to serve to his country, he is unworthy. An ordinary text is given additional value as it is poetically enriched; at the same time, it is more easily understandable to the listeners, as Pettie uses similes everyone is aware of.

Antithesis, the last rhetorical device taken into consideration in this chapter, happens when two opposites are introduced in the same sentence, for contrasting effect. Three examples can demonstrate this: "… will hee not promise **golden hils** and perfourme **durty dales**?" (*Amphiaraus and Eriphile,* 58); "… I **love him deepely**, though I **hate him deadly**" (*ibid*, 90); "… **with her must I live**, and **without her must I die**" (*Minos and Paciphae,* 212). Using anthithesis, the narrator shows the intensity of feelings experienced by his characters. The first example clearly demonstrates disappointment of the character: another character promised one thing, but in reality he did not keep his word. In the second example the character speaks of the impossibility of making a decision: on the one hand, she is in love, on the other hand her lover is her foe and she does not know what feeling to choose. The last example depicts all-consuming love, as the character cannot imagine his life without his lady. Of course, these ideas could have been expressed neutrally, but the use of antithesis underlines the importance of the sentiments and attracts more attention of listeners.

In addition to "hypnotizing" listeners with the rhythm of the text, Pettie also "seduces" them with his choice of words (it can be seen especially in the examples of similes). Also, the narrator does not forget that his collection of stories is about love and amorous issues and addressed primarily to women; this fact can explain the constant repetition of words such as "love", "pleasure", and "joy". Pettie reminds his listeners that love rules the world, but, unfortunately, it does not always bring positive changes in the lives of people who experience it. The content of the stories (carefully analyzed in chapter 2) provides additional confirmation of the information contained in the choice of words, though listeners should be really attentive if they want to please themselves with the flow of sounds and simultaneously catch the essence of the stories.

To conclude, the appearance and the development of euphuism were not sporadic. Sixteenth-century England witnessed a fervent battle for the right of its national language not only to exist, but also to be developed and enriched. The euphuistic style appeared as an experiment designed to prove the unlimited potential of the English language and its equal status among the Romance or classical languages. George Pettie, one of the representatives of euphuism, filled *A Petite Pallace of Pettie His Pleasure* with numerous figures of speech in order to demonstrate the capacity of his mother tongue. It was an important goal, but not the only one. Rhetorical devices, such as alliteration (a characteristic rhetorical device for the English literary tradition), word repetition, zeugma, oxymoron, similes, rhymes and others created specific literary effects, making the listeners share happy events and sorrowful situations with the characters of the stories. These listeners became active participants in the stories and were able to express their ideas and opinions more freely. Pettie completely succeeded in these goals. This allows us affirm that though euphuism owes its name to Lyly's

Euphues, printed two years later, Pettie, an excellent narrator and a devoted supporter of English, can be called the founder of the euphuistic style.

Conclusion

A Petite Pallace of Pettie his Pleasure (1576) was really popular in the sixteenth century, but in spite of the fact that it possesses a number of characteristics which distinguish it from other English Renaissance tale collections, it has not received much critical attention. This thesis analyzes *A Petite Pallace* and highlights its specific features in order to demonstrate its importance for the forming and future development of the euphuistic style, to show its connection with the tradition of the dedication of works of art to women and its contribution to the process of changing misogynistic attitudes, and its original character in light of dealing with original stories.

In contrast to characteristically voluminous English Renaissance collections, Pettie's collection consists of only twelve stories, but this fact does not diminish their attractiveness for readers. All the stories are based on classical sources; this was done intentionally, as well-known narratives attract more attention of potential readers and are more trusted than plots invented by an author himself. Nevertheless, Pettie used his sources creatively, adding or removing characters, changing settings and modifying the main plot lines. At the end of each tale, readers are offered a moral lesson, inviting them to reflect on the described situations and avoid repeating the characters' errors in real life. What is more, Pettie is not afraid of expressing his own ideas and giving his opinions. Such a strategy appeals to his prospective audience, creates a sense of complicity between the authors and the readers, and invites them to participate in a dialogue. The author himself is not interested in political, economic, or historical reasons governing the deeds, thoughts, and actions of ancient Greeks and Romans. On the contrary, the tales concern romantic, amorous, and family issues. This tendency is connected to the orientation of *A Petite Pallace* towards the female audience. Another

indicator of such an orientation is the dedication to ladies in general, where the author expresses his desire to please women even by displeasing men. In fact, the tradition of dedications to women started in England in the twelfth century, but the recipients were usually upper-class aristocratic women who could have served as literary patrons to prose writers and poets. Pettie follows the tradition, though it is unknown if he benefits from having a patron (notably a female one) or not.

One more sign of *A Petite Pallace*'s orientation towards the female sex can be perceived in the stories themselves. As a result of misogynistic attitudes throughout the centuries, in sixteenth-century England women were considered incapable of living independently and reasonably. Given the fact that the reading audience of the collection of tales consisted not only of women but also of men (this can be concluded by some critical remarks presented in the moral lessons and aimed at the female audience and by direct address of the author to his male readers), one can easily deduce that women could have been depicted as catalysts of every dramatic and tragic event described in the book. However, it is important to note that the author is not eager to support traditional misogynistic views of women as evil creatures who are subordinate to men. If we take into consideration all twelve stories, women are guilty only in four of them, whereas in the other eight it is men who provoke disasters and are responsible for negative consequences.

Undoubtedly, the appearance of *A Petite Pallace* in print was inspired by Italian and French influence. Italian and French novellas were translated into English and enjoyed wide popularity, as they entertained listeners and readers; English writers also sought to satisfy the population's desire for amusement. However, an additional reason for publishing the collection of tales is rooted in the struggle for the acceptance of the English language in all

spheres of life instead of Italian, French, Latin, and Greek. George Pettie was absolutely sure that English was worthy of being used in literature; moreover, he felt English speakers should be proud of their mother tongue. *A Petite Pallace* is full of different figures of speech, such as alliteration, rhyme, oxymoron, and simile. The majority of them are of Greek and Latin origin. By contrast, alliteration is characteristic of the English national literary tradition and it demonstrates Pettie's national patriotism. Most often these rhetorical devices can be noticed in long and endless speeches given by the protagonists and antagonists of the stories. Pettie deliberately uses such a direct method as it helps readers and listeners become totally immersed in the plot of a story, sympathize with the characters about their losses, and rejoice over positive and cheerful events. In addition, the choice of words and the emphasis of words like "love" and "joy" do not let readers forget that the stories are about amorous and family topics and are ultimately oriented towards the female reading audience. However, such a conglomeration of figures of speech makes the stories sound unnatural and makes it difficult to follow the development of the plots. To make his text even more complicated, Pettie uses several literary devices in the same sentence, at the same time making its construction more complex and provoking the additional delight of readers and listeners. However, this excessive usage of figures of speech demonstrates that the English language is fully capable of sophisticated rhetoric and of expressing any idea better than the Romance or classical languages. Such an artificial style was also used in *Euphues: The Anatomie of Wit* (1578) and *Euphues and His England* (1580) written by John Lyly. Lyly's works gained a lot of popularity, and the style is traditionally called "euphuistic," after both parts of *Euphues*, but the publishing of *A Petite Pallace* two years previously lets us conclude that it was Pettie, not

Lyly, who can be called the initiator of the euphuistic style by consciously employing it in his work.

To sum up, *A Petite Pallace of Pettie his Pleasure* is a collection of stories for recreational reading, aimed at a female audience and implicated in the author's intent to encourage the use of English and change its inferior status by showing its numerous possibilities. These three features, combined together in one tale collection, distinguish it from other Renaissance collections.

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